

MUSIC SUPERVISORS JOURNAL

Vol. XIX

64 E. Jackson Blvd., Chicago, Ill.

No. 4

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

Editorial Board: Edward B. Birge, Chairman; John W. Beattie, George Oscar Bowen, Louis Woodson Curtis, Peter W. Dykema, Will Earhart, Max T. Krone, Paul J. Weaver

The 1933 Conferences and the New Education

A MEMBER of the Board of Education in a Western city recently made the statement that in the new education, which world affairs, political and economic, are forcing upon us, the three R's will be abandoned in favor of the three C's, *Character, Citizenship and Culture*, and that music will make an increasingly valuable contribution to the educational program based upon this trio of school essentials.

The encouragement embodied in this wise and generous pronouncement is reflected in the continued assurance on the part of forward-looking administrators, superintendents and principals, of their appreciation of the place music occupies in the educational program of the day and the part which they expect music to play in the education of the future.

It is platitudinous nowadays to say that in the economic system which awaits us the problem of leisure is a serious one, and whereas music educators in the past have had difficulty in justifying their subject to suspicious administrators in light of its preparation for the "worthy use of leisure," the same administrators are on their own initiative finding new places and new time allotments for musical activities in the school program.

The dangers which threaten school music, therefore, do not come from within school circles, but rather are to be found issuing from the ranks of misinformed and misguided persons in the great public at large, foes of education in general who find, in opposing the so-called frills of education, a seemingly plausible reason for attacking the school program as a whole.

The situation contains a double challenge to music folk the country over. Not only must we so recast our music teaching as best to meet the increasing demands made upon our subject, but we must also use every legitimate means at our disposal to counteract hostile influences which seek to minimize the importance of the fine arts in the program of school studies.

In this crisis our conferences, national and sectional, furnish a rallying point where inspiration and encouragement in goodly measure are available. Do we wish to make our work more indispensable through an increased vitalization? Are we anxious to pull our music program into line with modern and forward-moving educational trends and philosophies? Do we long for the uplift which comes from the close sympathetic association with those of our own kind? Do we hope through united effort to overcome the ills which threaten us from the thoughtless, the ignorant, and the maliciously hostile?

The 1933 Sectional Conferences are planned in such a way as to accomplish all these highly desirable things for their members. At these meetings we shall learn from experts in the science of education how music is to function in the modern program of studies. There too we shall gain acquaintance with new teaching principles, practices, procedures and materials. We shall experience the warm glow of satisfaction which comes from intelligent and friendly comradeship and feel in the consciousness of a united front renewed vigor and determination to defend our own.

While conference gatherings are always a source of pleasure and profit to those who attend, the 1933 meetings promise so much of value at a time that is truly critical that no alert music educator can afford to stay away.

LOUIS WOODSON CURTIS

Music in a Changing World

WILLIAM ARMS FISHER

A STATIC world would be a dead world. A static art in an ever-changing world is an unthinkable anomaly, therefore let us turn our thought to a changing art in a fast changing world.

Life forever manifests in forms that in regular cycle arise, develop, and expand until, having fulfilled their immediate purpose, these forms slowly crystallize and then disintegrate. This biological law covers every phase of life, small or great, from atoms to suns, and includes the forms or modes of expression of music just as fully as the formulas that first enfold and later as hardened dogmas encrust and choke philosophy, religion, science, government, politics, sociology, economics, and all the arts.

And why does crystallization set in, if not for the simple reason that when the form, at a contented, self-satisfied maturity, becomes resistant to the constant influx of new life, a hardening process begins that inevitably ultimates in the breaking of the form. Do forms break down and perish because of a law of decay? No, they decay and disappear because of the irresistible dynamics of Life itself. Forms and formulas, doctrines and dogmas have their little day and perish, but Life goes triumphantly on. Let old walls crumble and obstructing fences fall flat, even though the clinging ivy and moss that hid their decay with a touch of beauty and sentiment fall with them.

When the feudalistic and ecclesiastic systems of the Middle Ages broke down they were succeeded by a revolt, especially of the rising generation, and out of that rebellion and a sense of new-born freedom arose a golden age of literature, art, and education. It was then that feudalism gave way to nationalism. Since then the great wheel has turned, an outlived cycle has passed, and today the crass and self-assertive nationalism that found its logical outcome in the bitterness of the World War is being slowly replaced with international understanding, which in its broadened inclusiveness and widened consciousness must inevitably dissolve parochialism in thought and living, bringing in its wake a new concept of life that squarely turns its back on outworn sectionalism in politics, debilitating sectarianism in religion, ruthless competition in business, and the strangle-hold of the mechanistic

view in science, philosophy, and every form of art expression.

Today we again have the revolt of youth and a new sense of freedom that makes the stay-putters and the timid tremble. There is a new propulsive force in life and thought, a heightened dynamic that will have its way, an inrush of force that, used constructively, will bear us on to a renaissance of beauty and life that is to be far wider in its reach and greater in its inclusive-

ness than that of the fourteenth and fifteenth centuries. Standing on the threshold of the new era, and lifting our heads above the confused and noisy welter that for the moment disturbs us, it is for us to vision the coming day, especially to see the divine ministry of music as a vital, functional part of it.

Like it or not, mourn it or not, the old order is gone, done for; and since to spend a single moment in regret for what is past is sheer waste, let us look about us a bit and note a few dominant facts in the changing musical world.

Right in the face of the astounding capacity for standing still that most human beings have, we are passing rapidly through a silent revolution involving tremendous changes. The dynamic of this revolution leaves no one untouched, no

institution is above the wash of its current, and every supposedly settled fundamental of life is turned into an interrogation point. Just now, questioning multitudes seem not quite certain as to what morality is, or patriotism, or love; and a great group are equally uncertain as to what music is, for apparently it has legitimized cacophony, thrown overboard tonality and form, and made abhorrence of melody a positive virtue. (Please notice that I say "apparently.")

Let us then consider first the altered conditions for the hearing of music. Sad-faced men, with shaking heads, solemnly declare that the unholy traffic of a mechanized art "has enslaved creative man." As if any man of native force could ever be enslaved or the irrepressible dynamic of a genuinely creative artist could ever be shackled. Of course timid souls and the horde of second- and third-rate imitators may *feel* that their voices are being repressed,—and what a godsend if that could only be accomplished! Thanks to the changed conditions, an entrenched professional mediocrity is being given a back seat—where it belongs.



WILLIAM ARMS FISHER

Note: This is an address delivered by Mr. Fisher before the convention of the Music Teachers' National Association at Washington, D. C., December, 1932, and is reprinted from the M. T. N. A. Yearbook by permission.

When we learn that the manufacture of pianos in this country has dropped from \$38,000,000 in 1929 to \$13,000,000 in 1931 we are startled and unthinkingly charge this drop of 66 per cent to purely economic conditions.* That the present sub-normal level of piano sales (now happily rising) is due in part to economics is obvious, but there are other reasons for it. Without question, this piece of household furniture is the easiest instrument to draw music from that has thus far been devised, but we must honestly admit that millions of young people have turned from it in disgust because it was not presented to them as an instrument from which to draw *music*, but as an irritating contraption for the tedious development of finger dexterity. To be sure, the persevering survivors of this large mortality are often lured on by the glamour of public appearance, and the magic of famous names falsely held up to them as a stimulus and a goal.

Is it any wonder that thousands of silent pianos have gone into the discard along with false hopes and quickly chilled zeal. Why? *Because the mechanics of playing and its drudgery were given the first place and music itself and its joy but a lagging second place.* It is high time that this outworn condition passed, and the quicker the better.

Relics of Other Days

Another reason for the change is that, except for the addition of a few gadgets, this percussive instrument has made no distinct advance in a hundred years. It is bigger and stouter and will stand punishment better, but it is still a percussive instrument well named by the Germans the *Hammer-klavier*. There are already signs that inventive genius will produce a more pliable, more truly musical house-instrument. This coming necessity will have a more expressive, more flexible tone, be far more variable in tone color, and more responsive to the touch; therefore, a more sensitive instrument for the expression of elusive musical ideas. There are not wanting those who think that musical culture has been dominated too long by the convenient piano, and that the time for a better instrument for self-expression is here.

Another marked change is in the public's attitude toward concerts. Again, this has been attributed to purely economic causes, but this is true only in part. The conventional concert where, dressed up for the occasion, rows upon rows of silent people sit stiffly for an hour and a half while music is played or sung at them is in itself essentially artificial. Moreover, concert-giving has become a thoroughly commercialized industry, a frank exploitation of talent with all the traits of high-pressure salesmanship and studied propaganda.

*According to the Census Bureau our country manufactured 131,000 pianos in 1929, valued at \$38,000,000; but in 1931 the output dropped to 51,370 pianos, valued at \$13,000,000, a decrease of nearly 61 per cent in number and 66.4 per cent in value. This ratio of piano decrease is, however, no greater than that for musical instruments as a whole. At the same time the manufacture of radio apparatus and phonographs dropped from \$476,000,000 in 1929 to \$194,314,000 in 1931, a similar decrease of nearly 60 per cent. (Note that radio and phonograph manufacture has by these figures been from 12½ to 15 times that of pianos.) The much smaller decrease in music printing and publishing for the same period is worth mentioning—a drop of 27 per cent against over 60 per cent for pianos.

The over-production and consequent super-abundance of executive musicians has further complicated the situation. Too long has home-music been sacrificed to the concert-givers, while the concert itself has been debased by those who, making traffic in talent, have often sent disappointed and misled audiences back to the cheer of their neglected fire-sides. If the concert era seems to be declining into its twilight, there is ample reason for it.

The footlights, the almost empty stage, the stiffness, and the artificiality of the typical concert, although but sub-consciously realized, have put barriers between the audience and the music. Moreover, the majority of public performers unconsciously separate themselves from their listeners, for instead of a self-forgetting delivery of music's message to a waiting expectancy, they are thinking first of personal exploitation, an ego-tistic "here I am," "watch me," "listen to me"; while the impersonal message of a sacred and holy art is forgotten. To this, thank God, there are notable exceptions, but obviously the dominance of the virtuoso is passing, the glamour of the prima donna singer and conductor is fading, yet at the same time America is becoming more and more music-conscious. Let the old colorless and unsocial concert go. Some better form of group listening is coming.

The other day Marcia Davenport made a significant statement when she said: "We are taking the high hat off of music." It took a miracle to lift this high hat and dissipate musical remoteness by bringing close home to us the most esoteric, exclusive, and inaccessible of all the arts, for in its finer forms music has hitherto belonged to the privileged few. Today it may be enjoyed by uncounted millions, for no walls can bar its access to us, no space can separate us from its utterances, whether the utterance be noble or trivial.

The Miracles of Science

We all know the unexpected miracle—the transmission of sound, light, and color by wireless and film—a victory for *immediacy*. On a recent Monday morning one of my assistants (this was in Boston) told me of his delight in hearing with his family (by means of a thirty-dollar radio) a superb Saturday afternoon performance of Strauss' *Elektra* from the Metropolitan Opera House, New York. Late that night he heard with ease the opening symphony concert of the season in San Francisco, and a few days later a native orchestra playing their native instruments in Java.

Today, millions of all types on lonely farms, in remote mountain cabins, as well as in crowded cities, are hearing all types of music. Through what has been dubbed "the unbridled radio" the world is at last becoming music-conscious, and now the shrill cry goes up that the wholesale reproduction of music by the film-makers and its constant broadcasting upon the radio leads to its "depreciation and to the devastation of those imaginative powers which have so far gone to the mak-

CONTINUED ON PAGE SIXTY-TWO

School Contributions to Community Life

AUGUSTUS D. ZANZIG

Director of Music, National Recreation Association

TO be sure that the importance of what is to be reported and proposed in this article is appreciated, let us remind the reader—though with the risk of boring him with the obvious—that amidst present social and economic conditions any leisure-time activity that is within the powers and interests of many people, and is at the same time good, enjoyable and inexpensive, can be of the utmost value. To enrich life at this time is as critically important as to preserve it. Every educator with any vision at all must therefore be prizing more highly than ever any of the ways in which children and adults may use music to fill free hours with delight and sustenance for mind and spirit.

The thought of interesting large numbers of people is likely to turn us first toward the provision of free or inexpensive concerts. For no matter how many good concerts are provided through the radio, the larger experience of receiving the music at first hand, in the presence of the players, warrants fully the effort to make good "living" concerts easily available in the community. Nevertheless, the great difference in quality between even the best of our school groups and the best professional organizations giving national broadcasts must urge us to help make the most of this great wealth in the air, that awaits only the turn of a dial to come pouring into any radio-equipped home. Advance notices of broadcasts make it possible to offer to adults a weekly explanatory talk and a learning of themes and other significant factors in preparation for the best of the coming programs that have been announced. This could be a very practical course in appreciation for adults. The meetings, though carried on simply and in the spirit of recreation, might be finely educative as well as delightful in themselves, besides making the prepared-for broadcast much more enjoyable to each "student." But even so, we may rejoice in the number of performances—especially in the informal ones—given by school groups in certain cities.

Some Typical Contributions

In a number of Denver schools free and well attended Sunday afternoon concerts have been given by school vocal and instrumental groups—these *in addition to* the occasional "grander" concerts of the All-City High School Chorus and Orchestra given in the big Municipal Auditorium, and to performances by other school groups for civic clubs, Parent-Teacher Associations, and the like. The people of Anaconda, Montana, look to the school music department not only for many performances by school groups but also for all the professional concerts that are brought to the city.

This is the second of a series of articles prepared for the Committee on School Music in Community Life, of which Mr. Zanzig is chairman.

Philadelphia's elementary school glee clubs, enlisting altogether about 6000 pupils, sing regularly at meetings of their respective Home and School Associations, at many of which the parents are treated also to the examples of possible home activity that rhythm bands and small orchestras can give. The two annual all-city festivals in this city, one of junior and the other of senior high school pupils, are great events for the large audiences as well as for the performers, to say nothing of the occasional evening concerts given for parents and friends by glee clubs and orchestras in each of the twenty-two junior and the fourteen senior high schools.

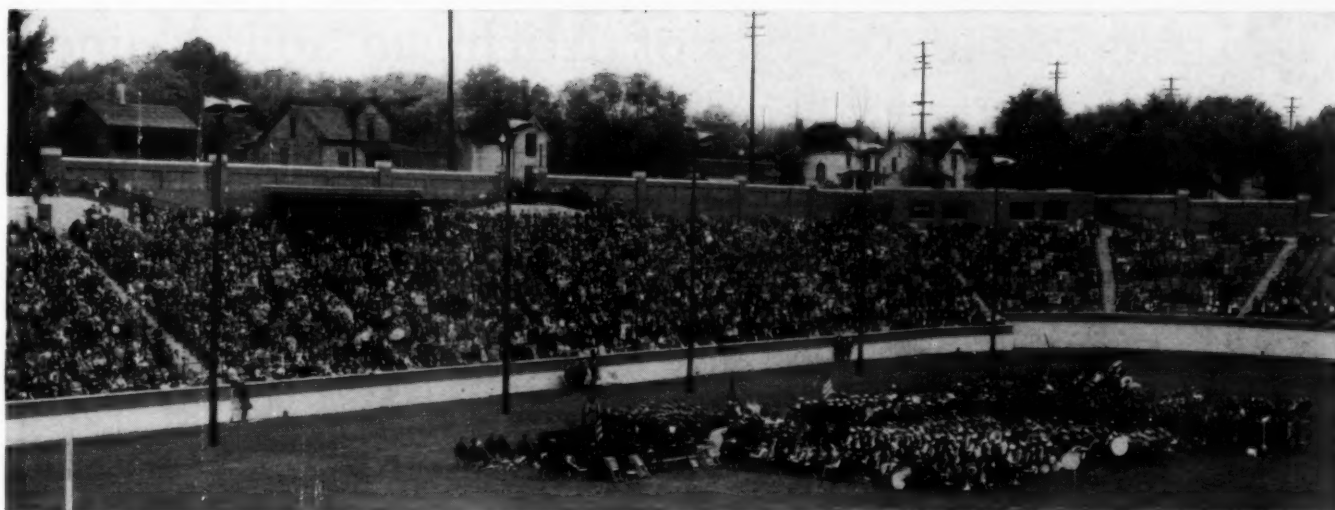
In Casper, Wyoming, six small groups—quartets, trios, and sextets—selected from among the members of high school glee clubs and giving training outside of regular school hours—have in one year taken part in 135 meetings of civic, educational and church organizations in that small city. The high school band, orchestra, and a selected chorus of three hundred are also in eager demand, the latter giving two public concerts each year.

Other Examples Cited

In Detroit, where special effort is made to provide for individual differences through the formation of special groups of every sort and size throughout all the schools, the public is given to understand that these groups may be called upon at any reasonable time to provide music for community organizations. About 500 scheduled performances were given by them in 1931-32. At the great Spring Festival of school music held in that city every year the audience participates with the children in some of the singing. "It would seem," says Director Fowler Smith, "that any music program which failed to take the community into account in large measure would lose much in incentive to students and in public support."

These reports are exemplary of what is being done in many cities and towns, and they represent only one phase of the schools' musical contribution to community life. Great care must, of course, be taken to protect the boys and girls from exploitation. Only those engagements should be accepted in which the music is to be listened to with full respect (no performing as an accompaniment to eating!) and in which no vocational musicians are being deprived by the school group of a possible opportunity for remunerative employment. The health and other real educational needs of each pupil must be safeguarded and so must his attitude toward music; we must avoid the acquisitive and merely exhibitory attitudes of bad professionalism as we would a plague.

One of the best single school concerts of which we have ever heard is the one given every Thanksgiving



SIXTEEN FLINT (MICHIGAN) SCHOOL BANDS GIVE A BENEFIT CONCERT FOR THE MILK FUND

night in Ithaca, New York, by alumni as well as students. When Miss Laura Bryant first went to that city to take charge of its school music a Thanksgiving concert had already been given in each of a number of years, the performers having been mostly local musicians who donated their services, and the director, Dr. Hollis Dann. Miss Bryant being too modest to ask the adult musicians, strangers to her, to give their services in a school affair, provided a concert by students alone. Among the students there was a good quartet of boys who, after graduation, were invited to return and sing at the next Thanksgiving concert, which they did. From that time on the graduating members of each year's glee club have been invited to take part in that annual concert. Last Thanksgiving there were over 75 men on the platform, representing many of the classes from 1888 to 1931. The first tenor of the quartet of 1907 has missed only two reunions since that time. One Thanksgiving morning, when the rehearsal of students and alumni was being held, a man who had been in China for a number of years walked into the high school and said, "I didn't receive an invitation, but I supposed, of course, you would be rehearsing at the usual time."

Every year Miss Bryant sends out a reply post card to the alumni inviting each one to come to the annual reunion. Since two school songs, an alumni song and a few standard compositions for boys' and men's voices are learned by each year's glee club, the alumni are always at least partly prepared to take part in the reunion concert. In 1929 an alumni's sons' glee club and an alumni's daughters' choral club appeared on the program. This whole development is surely a most cheering one which should be emulated in every city and town in America.

Suggestions for Music Week

In each of hundreds of cities where Music Week celebrations are held there are concerts by school groups during that week. This year it would be especially appropriate to make a special effort to have community

singing, commencing now and rising gradually to the best achievement possible in this sort of singing, in Music Week. It is a great pity that many of us place so low an estimate on the possibilities of community singing. On pages 13 and 18 of the Thanksgiving Issue of the JOURNAL there are suggestions which—if carried out—could bring a great many people, usually passive, into a really festive sort of general singing that could be inspiring to both performers and audience.

For example, the following program has been planned as the culmination of a series of ten community sings to be held in each of two school buildings in a city in which there was recently formed a Civic Orchestra comprised mainly of unemployed musicians:

1. The Prelude to *Die Meistersinger*.
Buffalo Symphony Orchestra.
2. "Wach Auf!" from *Die Meistersinger*.
"Come to the Fair."
Combined Choruses and Orchestra.
3. Group of folk songs with piano accompaniment (all related to the morning).
"The Lark in the Morn'" (in simple parts).
"Morning Comes Early" (1st stanza by men alone, 2nd as a canon).
A Polish Song (to be chosen out of respect to the large Polish population).
"Alleluia" (to be sung antiphonally and with a simple descant).
4. "Natchez on the Hill" by John Powell (or some other work likewise based on American folk tunes).
Buffalo Symphony Orchestra.
5. Community Singing by Combined choruses and the entire audience with the Orchestra.
"Old Folks at Home."
"My Old Kentucky Home."
"Home on the Range," and the like.
(One or more of these songs to have a descant sung by women in the combined choruses.)
6. The Second Movement from the Third Symphony by Brahms.
Buffalo Symphony Orchestra.
7. Group of folk songs with piano accompaniment (the last one, at least, related to the evening).
"Londonderry Air" (by women alone).
"The Keeper" (men alone).
"Tiritomba" (men the first stanza, women the second stanza, all joining in the chorus).
"Du, du liebst mir im Herzen" (in two parts, for men and women).
"The Golden Day is Dying" (women alone).
8. "Now Let Every Tongue Adore Thee," chorale from "Sleepers Wake" by Bach.
Combined Choruses and Orchestra.

All the songs excepting *Come to the Fair* and the *Londonderry Air* and *Du, du liebst mir im Herzen* (there are many Germans in the city) are contained in a ten-cent pamphlet entitled "Ten Folk Songs and Ballads." The three songs mentioned can be easily learned by rote,

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Music in the Woods of Michigan and Maine

A Review of the National and Eastern Music Camps

PETER W. DYKEMA

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AT the Dallas meeting of the Department of Superintendence, one of the important parts of the program was the appearance of the National High School Orchestra. Tentative plans were discussed for the formation of a summer music camp which would extend the activities so well begun in the National High School Orchestra. A tentative announcement was made that the camp would be located somewhere in Maine. The final selection, however, rested upon Interlochen, Michigan, and there the National High School Orchestra and Band Camp, now known as the National Music Camp, was opened in the summer of 1928. Plans were made by another group in the east for establishing a camp in Maine in 1930, but the actual opening did not take place until 1931. The National Camp has, therefore, had five seasons, and the Eastern, two seasons.

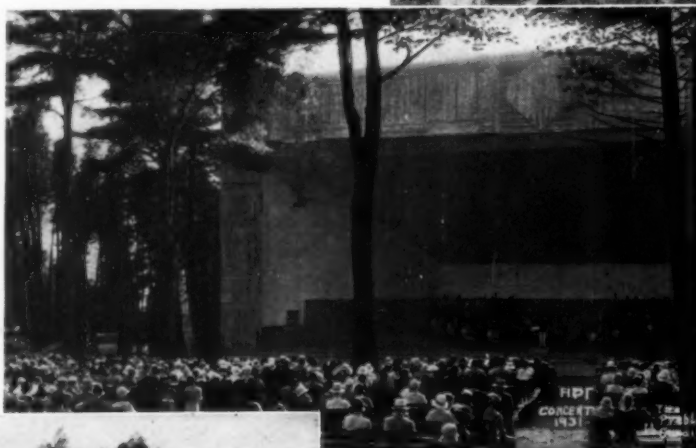
There are marked differences in the ownership and management of the two camps, although in their educational policies both camps are controlled by men who are closely associated with the actual music in the schools. The National Camp management and ownership rests with the same type of people. The Eastern camp has been financed by a group of public spirited Maine business men. The National Camp is already organized as a non-profit corporation, established on an independent footing and ex-

isting solely for the furtherance of music education; the Eastern camp is moving rapidly toward this same status.

The older of the two camps has much more extensive property and equipment. It has, at present, accommodations for 300 students, all in substantial wooden buildings, while the Eastern has accommodations for about half that number, some of whom live in tents. Both have excellent "bowls" capable of accommodating large musical organizations and seating several thou-



Why stay indoors on days like these? (A violin class at Eastern Camp.)



The first concert at Eastern Music Camp—showing part of the huge stage.



Supervised swimming and water sports, as well as all the usual outdoor features of camp life, are important factors of the music camp routine. This picture shows a glimpse of the Eastern Camp water front (Lake Messalonskee), with a corner of the main lodge at the upper right. The girls' lodge, a well equipped dormitory, is also in this section of the campus.

sand auditors. The one at Interlochen is considerably more simple and rustic in appearance, while the one at the Eastern Camp is about what one would expect in a modern municipal park. Most of the acoustical problems have been well taken care of at both camps. The National Camp

has many more facilities for practice rooms, subsidiary group rehearsals and classes, but the plans of the Eastern contemplate adding to their equipment steadily during the next few years.

Both camps are well equipped in matters of recreation, there being, especially, excellent water facilities. The fact that there are two lakes available at Interlochen may have influenced the marked tendency to separate the boys and girls; whereas, at the Eastern Camp, there being but one lake, this tendency is not so strong and there are many occasions when the boys and girls are together.

During the summer of 1932 there was a total registration of 118 at the Eastern Camp (104 lived in the camp and the others came in each day from the outside). At the National Camp there were about twice this number (143 high school students and 103 supervisors). Both camps made a slight profit on their actual running



A bit of exercise before breakfast in the girls' camp on the shore of Wah-be-ka-netta at Interlochen (National Music Camp). The boys' camp, equipped with similar buildings, is on Lake Wah-be-ka-ness. Each of the buildings houses a dozen students and a counsellor.

expenses in 1932, but the fixed charges for obligations incurred were so great at the Eastern that there was actually a deficit to be recorded on the books and to be made up by the Association. The National Camp was able to show an actual profit during the year, which is to be used to reduce their outstanding mortgages. The greater income at the National is due not only to the larger number of students, but to the fact that the camp owns and operates the hotel for visitors, which yields a profit. The camp also has land upon which it plans during the next few years to erect cottages, which will be rented to parents who wish to spend a portion of their vacation in the vicinity of the camp.

At both camps the fee is \$300 for high school students. At the Eastern Camp the students are permitted to earn a part of their tuition by helping with the various tasks about the camp. At the National a similar plan has been announced for next summer, on the basis of crediting \$25 for eight weeks work of an hour a day. There is thus the possibility of a total credit of \$100 toward fees if a student works for the camp four hours



A Typical Girls' Cottage Group at National Music Camp. Besides the residence cottages for students and faculty, all equipped with hot and cold running water, tub and shower baths and electric lights, the camp has 10 classroom buildings, three club houses, the camp hospital, the assembly and mess halls, camp store, library building, practice buildings, beach houses, toilet buildings, etc.

a day throughout the season. During the past summer provisions of this nature were in force by which supervisors and teachers of music were able to reduce their fees by doing some of the camp work. By this means the camp was able to reduce greatly the amount which in preceding years it had been obliged to pay for preparing and serving food, taking care of the grounds, and attending to rooms in the hotel. The presence of the

supervisors in such large numbers at Interlochen this summer was valuable not only for the aid it gave in financing, but for the important influence which such thorough, practical training must have upon the many communities from which these teachers came. A complete program of classes for supervisors was worked out in addition to those provided for the students. Undoubtedly this same idea will soon be in operation at the Eastern Camp because it was already started in a very small way during the past summer.

The ordinary program of musical activities for the students at the camps includes two or four hours a day in one or two of the main activities—orchestra, band, or chorus. In addition, there are usually sectional rehearsals in charge of special instructors. Each student receives at least one private lesson in his major field. Each student also goes usually to one or two classes in such subjects as harmony, composition, music literature and history, conducting and other phases of music study.

THIS review was written subsequent to a visit to the two camps during the past summer by the author, who is chairman of the Committee on Summer Music Camps of the Music Supervisors National Conference. The article is somewhat in the nature of a report of the committee, formulated by the chairman, but passed upon by three other members of the Committee for the 1930-32 term (Thaddeus P. Giddings, Harry E. Whittemore and Frank C. Biddle).

The Eastern Music Camp and the National Music Camp are recognized as standard bearers for the summer music camp movement, which has gained considerable headway; in fact, the two camps have earned official recognition by meeting the standards set up by the committee and outlined in its report as printed in the 1930 *Journal of Proceedings* (Yearbook) of the Conference.

Omission of any reference in the article to other summer music camps, some thirty or more of which are in existence or projected, need not be interpreted as of adverse inference. Of these camps, which vary widely in type and sponsorship, a number are established on a more or less permanent basis, or in connection with educational institutions or enterprises of the summer "Chautauqua" type. Without question many—perhaps most—of these camps are doing good work within the limits prescribed by their various capacities as to equipment, staff and scope of operation.

The Conference Committee now has under consideration a plan for a threefold classification of summer music camps, which would permit the listing of camps which have not yet attained to the status of the two camps here discussed, and which, in some cases, do not aim at such completeness of organization and equipment.



This picture, made while the Eastern Camp stage and music building unit was under construction, shows the rear elevation of the stage "shell", and gives a fair idea of the size of the plant (note the tall scaffolding at left).

The instructors at both camps are of high caliber. In addition to excellent musicianship they must have the ability to mingle in an informal way with the students daily, which is oftentimes very trying to the instructor who is accustomed to meeting his students only two or three times a week in the classroom or studio. The remarkable programs presented by the organizations, frequently with accuracy and finish that approach the playing of professional organizations, are due to the high quality of most of the students who are enrolled, the long and regular hours of rehearsal, and the careful instruction given in private lessons and sectional rehearsals.

Although the general ideas governing the two camps are very similar, there are some differences which impress the person who visits and compares them. The first has to do with the matter of discipline. Both camps insist upon promptness, thorough study, and fine conduct, but obtain these by different methods. At both camps the boys and girls are housed in separate build-

ings. At the National the two groups have different eating places, but at the Eastern Camp the boys and girls have all their meals together, and mingle freely about the lodge, in which there is a dining and recreation hall for all the campers, and sleeping rooms for some of the staff.

Another matter in which the camps differ is the assigning of positions in the orchestra. At Interlochen this is determined by weekly try-outs, in which the boys and girls of the various sections of the orchestra themselves decide, as each player performs the trial passage, just which chair shall be allotted to him. At the Eastern the question of position is determined entirely by the



A Campus Reception at the National Music Camp. (Camp Hotel in the Background.)

director, and the plan followed is that of giving every student who is capable the opportunity to have the important chairs, including the first chair. At the National, for the public concerts and the rehearsals immediately preceding them, the players are seated in the



Entire personnel of the National Music Camp, 1932, showing a close up of the beautiful rustic stage at Interlochen.

order of ability, from the best to the poorest. At the Eastern, the strong and weak players are distributed in the order that seems to the director the most desirable. At the National, during the early rehearsals for a concert, the strong and weak are intermingled according to the director's rather than the try-out's arrangement.

These differences, however, are small in comparison with the large main idea in which the two camps agree, namely, the affording of an opportunity for capable music students in vocal, instrumental, or theoretical work to be together for a period of eight weeks under conditions which will so stimulate them that their work during the ensuing year, and all the rest of their lives, will be on a higher plane. A visitor at either of these camps is certain that a great contribution has been made to the promotion of wiser use of the summer season, a more complete integration of work and play—for, in spite of the lack of reference to this latter item in this condensed report, all the best features of a good summer camp are included in addition to the music training—a richer use

of that leisure toward which all educators are now focussing their attention, and finally, a fuller and deeper life of the spirit as influenced by loving association with great music.

The two camps have accomplished noteworthy results, but what has already been done is very small compared to what can be done by these camps and others of similar high standards which may be formed in the future.

What is needed now is a more general understanding and appreciation by teachers and school authorities of the immense educational advantages of a summer, or two, or three, in one of these camps. There are many, many, talented pupils who ought to be urged to attend. The supervisor of music who has some of her students in one of these camps is strengthening not only those students but is forwarding the interest and attainment of many more students who will share the new vitality and love for music which the campers bring back from the summer's sojourn.

Educational Value of Music

WILLIS A. SUTTON

*Superintendent of Schools, Atlanta, Georgia
Past President of National Education Association*

LIKE many useful forces, education defies successful definition. Defined things, through the very logic of the word, are finite and limited. Education is infinite, unlimited and indefinable. But whether it be "the harmonious development of all of our powers" or "the ability to live completely," whether it is practical and vocational or classical



WILLIS A. SUTTON

and cultural, education is concerned with the harmony of living, the beauty of sound and color, the glory of imagination, the exaltation of creation and the sweetness of light and life. And these, after all, constitute the basis of music and come as the result of rhythmic processes. Music is therefore the foundation of all education. Athletics, rhetoric and music still constitute our curricula as well as that of ancient Greece.

With the exception of acquiring food, music is our oldest instinct. The lullaby of the squaw for her papoose, the song of the mother over the cradle, the soft murmur of the pines, the rhythm of the streamlet, the terror of the hoot of the owl, or the wolf's howl, the awe-inspiring wail of the wind, all given in musical cadence have left their impress upon the human mind.

Act becomes custom and custom becomes habit, and habit becomes instinct, and instinct has created a desire and a capacity that can be satisfied only through study, understanding, appreciation and creation of music. The higher this order of study, understanding, appreciation, and creation, the better music and the nobler being. To this ancient instinct for rhythm there must be a response, and this response is the love of music. There can be no real education without it; for this instinct is the real essence of the human being, and the drawing out of this essential essence of selfhood is educa-

tion. The highest aspirations of our soul can never come into our active consciousness until music brings them out. It is no fiction that Abbé Vogler, extemporizing on his organ, discovers:

"There shall never be one lost good
All that was, is, lasts ever beyond recall."

It is natural that the music inspires the soldier to his greatest feats of valor, refreshes him when tired, and soothes him when weary. It is not without design that one type of music calls the youth to dance and activity, and another leads to the cozy corner, to the moonlit walls, and to words of love. A thousand thoughts, emotions, dreams, memories, actions, lie dormant in man as latent possibilities. To awaken these, draw out the capabilities, make the possibilities, realities—that is education and there is no power like music to awaken desire, kindle ambition, and strengthen activity.

The most lasting of all impressions are those of rhythm. Why is poetry more easily memorized and most readily retained? Why do the words of a song remain with us when passages from the Bible flee away? Even poetical words slip away but the haunting air of the old song keeps coming back. You have forgotten your mathematical formulas, your Greek phrases and your scientific theories, but the song you sang, the tunes you played and the music-memory selections come back as old friends, and bring new joy at every hearing.

The greatness of music lies in its lastingness and its power to absorb newer and richer meaning with every hearing. All that man ever was is latent in every human being. Music is the power to call it out. Dryden's poem is right—"Music has power to raise a mortal to the skies."

"Activity," "learn by doing"—these have been the slogans of modern education. In glee club or symphony, in band or orchestra, in operetta or concert—where else can we learn coöperative activity as we do in music? There is more real education in a year's orchestra work or a session of choral singing than in a thousand pages of Latin memorized.

Music is man's oldest impulse, his deepest response, his most lasting impression, his highest call to action and his greatest aid to coöperative activity.

The Influence of Hearing Defects

O. IRVING JACOBSEN

University of Iowa

THE problem of hearing ability has a very definite relationship to music teaching and to music performance by the pupils. It has been found by investigation that the majority of cases of defective speech are cases of defective hearing also, and it is not unlikely that the same condition will hold true for cases of the musically defective, such as those lacking in the harmonic and pitch senses and in expressive ability, and the so-called "monotones."

Investigations show that those who are lacking in the above mentioned traits can feel and perform rhythm normally. "Monotones" or conversational singers often perform rhythm accurately but on one or two pitches only. Many individuals lacking in certain traits of musical ability can perform rhythm accurately, but adequate performance of pitch, loudness, and general musical feeling is utterly impossible due to hearing defects. Some children who cannot distinctly hear singing that is soft, will compensate by merely moving their lips as though singing, when told to sing softly, yet they are only whispering the words of the song. Many hearing defects can be overcome if treated in time. The removal of such handicaps will result in accurate performance and greater appreciation of music.

In connection with hearing defects, it is very interesting to observe some of them and the manner in which they influence music hearing and performance. J. Le Comte has described what he termed "timbre deafness" in which the afflicted person cannot distinguish between certain vowels or certain consonants, so that the sounds he hears are greatly distorted and mutilated. Such cases are easily discovered by parents and teachers, but children who have slight defects which are not outstanding are often misunderstood and classed as mentally low. The pathetic aspect of such cases is that these children do not know their hearing is defective; they suppose that they hear like all others, and they even feel themselves to be inferior mentally.

Bingham stated that the function of the ear-drum is not that of a sound-conductor, but rather protection, the same as the eye-lid protects the eye. Persons who have lost the ear-drum through operation or disease can possess very efficient hearing ability, provided the *Stapes* bone is not covered with scar tissue so as to hinder vibration. K. S. Shaefer of Berlin has reported several cases of patients who hear well without ear-drums.

The most common defects in hearing are due to irregularities in the middle ear. Such defects can often be overcome if treated in time by a specialist. Many such defects are due to diseases occurring in infancy or early childhood, so that the defect is a hindrance from the beginning of school attendance.

Katz and Revez reported the case of a music lover who became completely deaf, but who greatly enjoyed loud orchestral performance, by sensing the vibrations through the floor. His response must have been to the feeling of rhythm, rather than to the shading and interpretation of the music.

The writer had a case of defective hearing called to his attention, an individual who had lost 40 per cent of his hearing, yet he was a member of the school orchestra, performing on the trumpet. Motor control tests on the trumpet indicated that he had very poor control of pitch and intensity, but exceptionally good control of rhythm. Test scores of his hearing discrimination of both pitch and intensity were naturally very low, but rhythm was very high. Intensity is not as important a factor in trumpet performance as in that of some other orchestral instruments, because the trumpet is used largely for strong intensities rather than weak ones. It would have been impossible for this individual to perform on the vio-

lin, trombone, or other instruments requiring accurate motor control of pitch or intensity.

A large number of tests have been devised to measure the acuity or keenness of hearing, which require the uses of speech—a watch, acoumeter, tuning fork, or audiometer. Regardless of the test used, both ears should be tested separately. Often a defect of a particular function of one ear will be overcome by a keenness of this same function in the other ear, so the handicap is slight if noticed at all. The music teacher can be trained to give a test to the pupils who are problem cases in music, or they can be tested by an expert. H. A. Peterson and J. G. Kuderna have discussed the reliability of school tests of auditory acuity, and on the basis of experimental results they concluded that the speech test is more reliable than the watch test if given by a trained examiner.

In the speech test, each ear is tested separately, a pad being placed over one ear while the other is being tested. The experimenter, who must pronounce words distinctly, stands about six yards from the person or child being tested, and pronounces words, just audibly. The child, with his back toward the experimenter, responds with the word or words as he hears them. The score in the test is determined by the number of accurate responses. The simplicity of words chosen should be determined by the age level of the children tested. At least ten words should be used in the test. The number and type of words vary with different experimenters, but the essential requirement for the test is distinct enunciation by the experimenter, and sufficient different vowel sounds in the words used. The consonant sounds *th* and *v* should be avoided, since H. Fletcher found by experimentation that 50 per cent of the misunderstood spoken words are attributed to these two sounds.

The most reliable auditory acuity test is that involving the use of the audiometer. Some audiometers permit the testing of a large group simultaneously, but these tests include the hearing of speech. Such tests are of one pitch largely, and they are more applicable to speech than music. Another type of audiometer tests the acuity of several pitches and so it is more useful to the music teacher.

L. E. Travis gave an auditory acuity test to a group during their performance of mental tasks and found a marked decrease in acuity as compared to normal auditory acuity for this same group, without the mental task. This indicates that attention is essential during the test, since attention increases sensory acuity.

A. W. Rowe and D. W. Drury made a study of hearing defects of a rural community. They tested 2,078 pupils with the W. E. 4-A audiometer, and of this group, 590 showed evidence of some hearing impairment. These 590 were retested by using the 2-A audiometer, and 276 of them were found to have hearing defects which required attention. The 276 were given a mental test and nearly 20 per cent of them were low in mental ability. Only 50 per cent of the 276 had reported trouble in hearing.

D. MacFarlan tested the hearing of identical twins and he found nearly perfect parallelism in hearing throughout the pitch range, showing the physical influence of heredity.

The music supervisor should become proficient in testing the acuity of hearing, by the use of a simple test, such as the speech test. The doubtful and positive cases of defective hearing, as shown by the speech test, should again be tested by the use of the audiometer.

Not all problem cases in music will be cases of defective hearing, but unless hearing tests are used throughout the school system, such as for speech and reading problem cases, the first

check-up of music problem cases will probably show a majority due to defective hearing. The hearing test should be given and recorded for all pupils, especially those in the early grades, since hearing defects are seldom discovered by the teachers of other subjects until the fourth or fifth grades are reached, and progress in music is greatly retarded if the defect is not discovered and overcome before this time.

Children who have hearing defects cannot hear pitch changes accurately, and therefore they cannot sing in true pitch. They cannot hear loudness changes, and hence they cannot perform

such changes in expression. The actual tone quality is not heard by them as by those with normal hearing, so these handicapped children cannot produce a desired tone quality. In the harmony of two or more voices the tone quality and upper partials may not be heard accurately; therefore a smooth and blending combination may sound harsh, whereas a harsh combination may sound rather blending to them. Naturally, with such defects, effective musical performance is impossible, and it should be the duty of the music supervisor to discover them and to do what is possible to have them remedied.

National School Band Contests

A. R. McALLISTER

President, National School Band Association

NATIONAL School Band Contests will be held in Evanston, Illinois, June 8, 9 and 10, 1933, sponsored by the National School Band Association. The Evanston Chamber of Commerce is local sponsor, in cooperation with Northwestern University, Evanston Township High School, Parent-Teacher Association representing all Evanston school districts, Women's Club of Evanston, and various other organizations and civic groups of Evanston and the North Shore. Facilities of Northwestern University, including Patten Gymnasium and Dyche Stadium, will be provided. Students will be housed in the Northwestern University dormitories and in private homes.

As announced previously, arrangements have been made for participation in A Century of Progress Exposition as a feature of the music education program, but all events in connection with the actual contests will be held in Evanston. This beautiful lake shore suburban city, immediately adjoining Chicago on the north, will afford an ideal location for the contests and in relation to the Exposition. Relatives and friends of participating members will find a ready welcome and excellent hotel accommodations. Although Evanston will entertain thousands of visitors during the Exposition, the Chamber of Commerce states that during the week of the contests, parents and friends of the school musicians will be "preferred guests."

Contests will be open to school bands of the United States and its territories, qualifying according to the rules published in the State and National School Band and Orchestra Contest booklet for 1933. (Copies of the booklet containing music lists, rules and general information, may be secured by remitting 15 cents to the headquarters of the Joint Committees, care of the Music Supervisors National Conference, 64 E. Jackson Boulevard, Chicago, Illinois.)

Membership* in the National School Band Association is a requirement for participation in the National Contests. A contest registration fee of \$1.00 per member will be charged to help defray expenses for judges and other costs assumed by the National School Band Association. All remittances for membership or participation should be sent direct to the Secretary-Treasurer of the National School Band Association, H. C. Wegner, Superintendent of Schools, Waupun, Wisconsin.

Solo and Ensemble Contests will be held in conjunction with the Band Contests. For rules and music lists address the Joint Committees as above, or any officer of the National School Band Association, enclosing 10 cents.

Under the arrangement provided by the new constitution recently adopted, the National School Band Association for the first time assumes direct responsibility for a National Contest, in cooperation with the Committee on Instrumental Affairs of the Music Supervisors National Conference. The School Band Association, through its officers and contest committee, collects all membership dues and contest fees and makes all arrangements with the host city for housing, transportation and other matters involving finance. The contest rules and lists of material are formulated by the Committee on Instrumental Affairs, with the assistance of the contest committees of both the National School Band Association and the National School Orchestra Association. After the preliminary arrangements are completed the entire conduct of the band contests, including the selection of judges (from a list suggested by the Band

Association) is under supervision of the Committee on Instrumental Affairs. (The solo and ensemble contests are directly managed and supervised by the Association.)

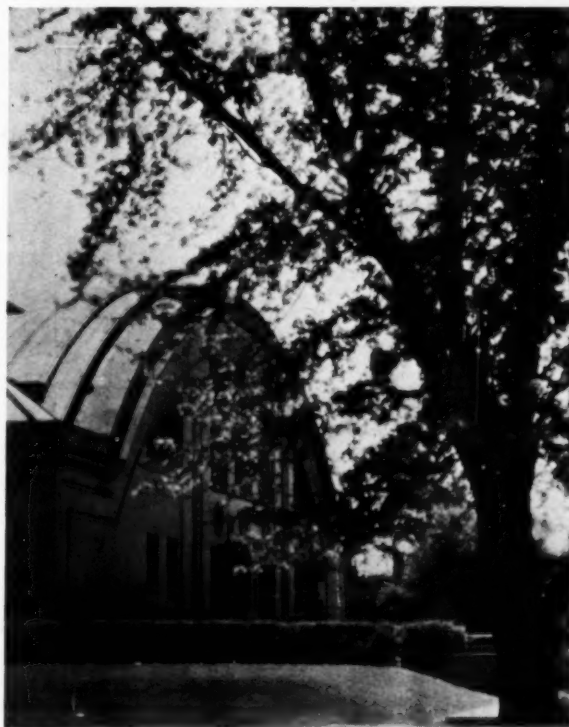
Following are the officers and committees involved:

Officers of the National School Band Association: A. R. McAllister, President, Joliet Twp. High School, Joliet, Illinois; Ralph E. Rush, 1st Vice-President, Glenville High School, Cleveland, Ohio; L. Bruce Jones, 2nd Vice-President, 1423 Schiller, Little Rock, Arkansas; H. C. Wegner, Secretary-Treasurer, Waupun Public Schools, Waupun, Wisconsin.

Contest Committee: William W. Norton, Chairman, Flint Community Music Association, Flint, Michigan; Oscar W. Anderson, 4414 N. Paulina Street, Chicago, Illinois; Gerald R. Prescott, University of Minnesota, Minneapolis, Minnesota; Arthur L. Williams, 271 Elm Street, Oberlin, Ohio; Adam P. Lesinsky, Whiting City Schools, Whiting, Indiana (Mr. Lesinsky is also president of the National School Orchestra Ass'n.).

Committee on Instrumental Affairs (Band Section), M.S.N.C.: A. A. Harding, Chairman, Band Building, University of Illinois, Champaign, Illinois; Harry F. Clarke, 1260 Elbur Avenue, Lakewood, Ohio; Fred G. Fink, 912 North Weber Street, Colorado Springs, Colorado; William W. Norton, Flint Community Music Association, Flint, Michigan; Herman Trutner, Jr., 5328 Lawton Avenue, Oakland, California. President School Band Association—ex officio (A. R. McAllister); Joseph E. Maddy, General Chairman.


The cooperating committees, representing the National School Band Association, the National School Orchestra Association and the Committee on Instrumental Affairs have designated the Conference office as their official headquarters. Correspondence sent to the Joint Committees for the 1933 National School Band and Orchestra Contests, Suite 840, 64 E. Jackson Blvd., Chicago, Illinois, will receive prompt attention.



A Glimpse of Patten Gymnasium, Northwestern University

*The following membership classifications are available:

(1) *Organization*—Any School Band in U. S. or Territories, \$5.00 per year. (2) *Active*—Any School Band Director, \$1.00 per year. (Note: The respective director of a band holding an Organization Membership is entitled to Active Membership without additional payment of fee.) (3) *Associate*—Any person interested in the development of school bands, \$2.00 per year. (4) *Sustaining*—Any person, firm, institution or organization, \$10.00 per year. Remittances should be sent to the Secretary-Treasurer, H. C. Wegner, Superintendent of Schools, Waupun, Wisconsin.



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¶ All this material will be on display in the Witmark booth at the Eastern Conference in Providence and at the North Central Conference at Grand Rapids. It will also be on display at the above mentioned conferences and at all other conferences in the booths of representative music dealers. Those interested are invited to visit them.

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The National President's Page

By WALTER H. BUTTERFIELD

An Important Announcement

THROUGH the joint action of the Research Council and Executive Committee, with the approval of the Advisory Council of Sectional Conference Presidents, an organization has been formed to provide a service, which, in view of the economic emergency, is of vital importance to the Conference and to everyone concerned with the present and future status of music in education. This action represents the crystallization of much thought and planning on the part of various officers and members of the Conference. In effect, it fuses two important projects, i.e., (1) a study of the costs and the economic-social values of music education, and the compilation of reliable data thereon, and (2) utilization of the forces and influence of the Conference to the fullest extent possible for the maintenance of music in its proper and deserved place in the educational program.

The "Commission on Costs and Economic Social-Values" is comprised of two interlocking divisions:

Research Division, functioning as a committee of the Music Education Research Council with the following members: Ada Bicking, Peter W. Dykema, W. Otto Miessner, C. M. Tremaine, A. D. Zanzig, C. V. Buttelman (ex-officio).

Public Relations Division, functioning as a special committee of the Conference, with the following members: Ada Bicking, Clarence C. Birchard, Franklin G. Dunham, Joseph E. Maddy, Russell V. Morgan, C. M. Tremaine, Glenn H. Woods, C. V. Buttelman (ex-officio).

As a means of insuring unity of action, the Commission will function under a chairman, with two vice-chairmen, the latter serving as heads of the Research and Public Relations Divisions, respectively. C. M. Tremaine has been named Chairman of the Commission; Peter W. Dykema, Vice Chairman in charge of Research; Russell V. Morgan, Vice Chairman in charge of Public Relations.

At the time this JOURNAL reaches you, the Commission is completing the initial steps preparatory to entering upon its dual program with all force and speed consistent with the factors involved.

The Conference does not propose undertaking to forestall wise and necessary economies in the educational program, but rather, through the work of the Commission, should supply aids which will enable our members to coöperate with their administrative officers to that end. It is the undeserved and unwise curtailments, attempted because of lack of understanding, which must be combated. The Commission will provide the machinery for securing and disseminating facts and figures that must comprise the foundation for all opinions and arguments in support of school music, if they are to be effective.

March, Nineteen Thirty-three

In order that the Commission may perform the greatest degree of service for the Conference as a whole and for individual members, the work of both divisions must reach into all sections of the country. It is essential that every possible assistance be given by every member. I am sure that this will be done—and cheerfully!

A Few Thoughts on Terminology

THE Music Supervisors National Conference grew directly out of a meeting held in Keokuk, Iowa, in the spring of 1907. For several years previous to this date there had been a music section in the annual meetings of the National Education Association.

Because of the carelessness in the use of music terminology, not only among musicians, but among those teaching music in the schools, the music section of the N.E.A. formed a committee to study terminology and make reports and suggestions to succeeding meetings. It is my impression that William B. Kinnear, for many years Supervisor of Music in Larned, Kansas, served for some time as chairman of this committee. Later, I believe, Charles I. Rice, Supervisor of Music in Worcester, Mass., became chairman of the committee. As a consequence of the study and research in this field, Mr. Rice published the "Worcester Music Manual," a one-hundred-page book full of thought-provoking suggestions on terminology. At the end of this volume, Mr. Rice quotes from Elbert Hubbard: "Nothing is final or absolute, nor can it be, in a world where nothing is permanent but change."

Neither is our present terminology permanent or perfect. We continually hear the term, "Public School Music." What is "Public School Music?" Is it something apart from music in general? Is it a particular "brand" of music that is found only in public schools? Is it necessarily mediocre music? Is it of inferior calibre? The answer is decidedly "No". The quality of the music taught in public education is of the highest type. It is of no particular secondary level. It includes the finest examples of the world's treasury of music, from folk song to symphony. Then why speak of it as "public school music?" We do not think of the writings of Shakespeare, Milton, Scott, Longfellow and Lowell as "public school literature", or the paintings of the great masters as "public school art." Why continue to use such a misleading term, one that is really a misnomer? Would it not be better to employ such a term as "Music Education", or "Music in Public Education"? I hope that this will receive careful thought and consideration from every member of the National Conference.

Walter H. Butterfield

President, Music Supervisors National Conference

March 1, 1933.
Classical High School, Providence, R. I.

A Cappella—A Definition with Observations

E. H. WILCOX

*Executive Secretary
International Bureau for Religious Music*

THE word "a cappella" has caught the public ear. More than that, it has fired the public imagination. School music teachers use the word glibly, church choir leaders mention it with a far-away expression in their eyes, conductors of club and municipal singing societies intone the word triumphantly. The word itself must be grateful to the lips for it is used promiscuously by people who have never given serious consideration to its exact meaning or to its connotations. It has been bandied about by thousands who have only a hazy idea of its meaning.

A cappella may be defined as, "of the chapel" or, more specifically, "in the style of the church." But that raises the question, "What church and what style?"

Surely there is no style which distinguishes the protestant church of today and to which the term can refer. Since Luther the protestant denominations have multiplied in number and given expression to widely divergent attitudes toward music. In one church we hear psalm singing—in another the choir performs a theatrical show piece by Rossini. In one meeting-house no instruments are permitted—in another there is an immense organ augmented at times by an orchestra. There is no generally accepted style of music among the protestant churches of today.

Changing Vogue in Church Music

As the recent centuries have passed, the style of music in many churches has changed. The Puritans who considered the violin a representative of His Satanic Majesty, would be shocked to hear this instrument in the churches of New England nowadays. Luther, who used the strong German Chorale, would be disgusted by the sentimental tunes now sung in many churches. The type of music to which the term *a cappella* applies cannot be discovered in styles which have risen to temporary prominence during the last three centuries.

A cappella is an old word which refers to the style of music used in the Christian Church in the last half of the sixteenth century. This same style of music was written and used outside of the church, and at other times. But the fact remains that a definite type of music developed over a long period and reached its culmination in the church at that time.

An examination of the practice of music in the Vatican between 1550 and 1600 will disclose the characteristics of a cappella music so that we can recognize this musical style even though it may appear in a secular choir of 1933.

First, this music is for voices alone. No instrumental accompaniment is written or needed. Vocal tone is the primary color and the intrusion of an instrument to duplicate the voice parts is a detriment to the desired vocal effect. The fact that a cappella singing is unac-

companied, is the most obvious and striking feature of this music to modern ears, but it is not necessarily the most important characteristic.

Second, all voice parts are melodic. That is, this music is polyphonic in character. Frequently there is imitation between the various voices, so that each part carries the melody in turn. While not intoning the melody, each voice sings an interesting and tuneful counterpoint. At times the individual parts may become rather florid, but they rarely go to the other extreme and fall into the groove of slow moving block harmony. Contrapuntal imitation and constant tunefulness in all parts is one of the polyphonic ideals.

Third, all parts are of equal importance. The alto is quite as important melodically as the soprano. The tenor is as interesting as the bass. This gives backbone to each part and leads to a certain melodic independence. Each voice part develops its own character and stands on its own feet with no feeling of subservience to an imperious soprano.

Fourth, there is rhythmic variety caused by the independence of voices. A certain piece is not one rhythm, it is a combination of many streams of rhythm, the number being determined by the number of voice parts. This rhythmic independence is based on the words. Each voice amplifies the rhythm of its own words even though the voices do not sing the words simultaneously. This independence of voices leads to a refreshing and invigorating rhythmic vitality.

Fifth, it often has the intimate atmosphere of chamber music. The secular music of that day was almost completely in the chamber music style. As early as 1630, Martin Peerson published a volume which he titled "Mottects, or Grave Chamber Musique."

"Vocal Chamber Music"

The fact that a cappella music is often essentially chamber music, is of such importance that space will be taken to mention five principal features of chamber music. Everyone accepts these features as typical of instrumental chamber music but we need to realize that they apply with equal necessity to vocal chamber music.

(a) Chamber music is conceived for one instrument on a part. Oh, yes, several instruments can be used on a part with startling and sometimes exhilarating effect. We have all heard movements of string quartets played as a novelty by the entire string section of a symphony orchestra. It may be successful as an astonishing stunt but one of the characteristics of chamber music, as listed under "e", is entirely lost. Chamber music is at its best with one instrument on a part.

(b) There are about four parts. This gives all the voices necessary to define the harmony. Occasionally there are only three or even two voices and sometimes

there are five or more voices. In all cases the group is small and adapted to playing in a small room such as the private music room rather than the large concert hall.

(c) The music is polyphonic in style. This suggests equality of parts with melodic and rhythmic character and independence in each individual voice. In fact, each performer is a soloist and each part a solo part.

(d) Expression is conveyed by minute inflections rather than exaggerated shoutings. The orchestra is powerful and rich with the gorgeous colors of an oil painting; the string quartet has the delicacy and refinement of pastel shades and water colors. The orchestra has the warm colors of a Rembrandt; chamber music has the aristocratic beauty of a fine etching or a Japanese print. The chamber music enthusiast does not require the alternate dipping into hot and cold water given by the tremendous triple-fortes and vanishing pianissimos of the symphony orchestra; he is thrilled by the iridescence of the perfectly cut jewel he is permitted to enjoy in the company of a few friends. Chamber music appeals because of its refinement and consummate artistry which is far removed from massed bands and operatic finales.

(e) There is an intimate feeling in the music. The parts seem to converse with one another. There is an atmosphere of camaraderie and good will. This music should be played by friends. A grand symphony may be played by men who know each other only slightly, dominated by a leader who has no personal contact with the players. But a chamber music recital requires an intimate sympathy and understanding which implies the frankness and openness of seasoned friendship. Chamber music is not for display. Primarily its spirit must fit the drawing room rather than the concert hall. This intimate feeling is the chief characteristic of perfect chamber music.

Sixteenth Century Characteristics

Thus the music used in the Vatican just before the year 1600 exhibits five characteristics—

- (1) It is for voices alone.
- (2) All voice parts are melodic.
- (3) All parts are of equal importance.
- (4) The voices are independent rhythmically thus developing great rhythmic variety.
- (5) It has the intimate atmosphere of chamber music created by five features: (a) one voice (or small group) on a part, (b) about four parts, (c) polyphonic style, (d) delicacy of expression, (e) intimacy of feeling.

Palestrina has bequeathed us the greatest supply of Italian music from this period. *Ave Maria*, as sung by four female voices, with Latin text, is one of the loveliest things ever heard in our churches. *By the Smooth Flowing Tiber*, from the same composer, is an equally grateful secular number. It is pure a cappella music.

In England this type of music flowered abundantly during the half century 1575 to 1625. This is of particular interest to us because this music was set to texts

in our own tongue. The following numbers are typical examples of the vocal chamber music of this period. They exhibit all of the characteristics of pure a cappella music:

- Gibbons.....O Lord, Increase My Faith.
Hosanna to the Son of David.
What is Our Life.
The Silver Swan.
- Byrd.....Unto Christ the Victim.
This Sweet and Merry Month.
- Bennett.....Weep Oh Mine Eyes.
Let Go, Why Do You Stay Me?
- Morley.....April is in My Mistress Face.
Come Lover, Follow Me.
- Wilbye.....What Needeth All This Travail.
- Farmer.....Fair Phyllis, I Saw.

From the Netherlands we have inherited several excellent examples of a cappella music, of which, *The 134th Psalm* by Sweelinck is particularly impressive.

But not all of the great a cappella music comes from the Netherlands, Italy, or England. Nor does it all date back 300 years or more. All parts of the world have contributed to this type of choral music and it is still being written—as evidenced by such beautiful a cappella music as the *Liturgical Motets* written within the last ten years by Healey Willan of Toronto, Canada. This only goes to show that a cappella music is a type of music not bound by place or time although, according to our tastes, it was most successfully written in Italy and England about the year 1600.

Not All Unaccompanied Music Is A Cappella

There is a popular misconception that all unaccompanied singing is a cappella music. A choir could devote its entire repertoire to German chorales and similar pieces in homophonic style and, even though an accompaniment were never used, the choir would stretch a point to call itself an a cappella organization.

Another misconception is that a cappella music requires a large body of singers. Quite the reverse is true. For the vocal chamber music of the Tudor period, one singer on a part is best. The English Singers have proved this fact. This is true even with immature voices. It is possible to use two and sometimes three voices on a part but beyond this the chamber music style is lost. In high school a group of five to ten is ideal. With ten there are two on a part for five part music.

Before this polyphonic style of music had reached its full growth, the harmonic tendency was already being felt. Numerous compositions show both styles. They can well be classed as a cappella music although they are examples of a diluted type. Palestrina's, *Oh Holy Father*, and *Panis Angelicus* are excellent examples.

The distinctly harmonic type of writing has led to numerous exceedingly lovely compositions which are well adapted to large choruses without accompaniment. These cannot be classified as true a cappella music. They are not polyphonic, they lack the spirit of chamber music, and they are not best with only one voice on a

CONTINUED ON PAGE THIRTY-TWO

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Some Thoughts on Music Appreciation

MARIAN COTTON

New Trier High School, Winnetka, Ill.

ANY discussion along the line of presenting music appreciation should certainly be approached in a prayerful mood, and I, for one, feel most keenly my own ignorance and limitations in putting forth ideas on this subject.

I am only doing so, with the hope that out of many years' experience and after stumbling along the way for some time, I may be of help to the young teacher, by stating a few facts relative to my own experiences and those of my associates. In writing this, I am reminded of a paper which Miss Glenn read some years past at a teachers' meeting held at the University of Illinois. She said that since this was her third or fourth presentation of her ideas of teaching music appreciation to children, prepared each year for this same conference, she was tempted to call this particular attempt "The Evolution of Glenn". I should like to give this article some such name, but am only hoping that the Evolution of Teaching Music Appreciation at New Trier High School has been as successful an evolution as has been Miss Glenn's.

Our high school requires a course in music appreciation for graduation, which is presented in the freshman year. It is needless to say that very little can be accomplished in so short a period of time, but the important point is that we do make some connection with every incoming freshman, which acquaintance, plus a bridging over of his interests from the grades into high school is certainly valuable.

Special Grouping of Students

These freshman classes meet in groups of 30 or 35 and are so arranged that any students who are reported to us by the grade supervisors as feeling rather antagonistic toward music, are not placed in classes with the other students. (Right here I might add that these less interested students are becoming fewer and fewer, and it is heartening to know that as a rule the problem cases usually prove to be problem cases in every other phase of school work.) These classes have been increasingly successful, particularly in recent years, as the young people are coming with better foundation laid in the grades, through definite appreciation courses.

Recently the music supervisors of our township, together with all the assistants and coöperating teachers of our different departments, have gathered together for some delightful dinner meetings, and our discussions last winter were devoted to the subject of music appreciation in all of its phases. These meet-

ings have proved most stimulating and one of the most interesting observations we have all made, is that at the first meeting our ideas and opinions were so divergent, it looked as though it would be next to impossible for us ever to agree on a general philosophy, to say nothing of finding any common ground of helpfulness, but the ideas expressed at later meetings showed that every one present had been doing much thinking along the lines expressed a few weeks past. We found a deep-rooted desire to agree upon certain fundamentals, which before we finish, may make us the envy of the "World Court".

Listening Lessons Necessary

Our main point of divergence lay in the fact that some believed participation in fine music is all that is really necessary for proper growth in music appreciation. I am sure most of us are agreed that without any doubt, this factor is the all-important one; but many of us believe that listening lessons, properly presented, are necessary to complete and round out our music courses. Since we know that many of the greatest gems of musical literature cannot be performed in our schools, we surely want to have opportunities for listening as well as participating.

How many young people are participating in really *great music*? Are we sure that every year our own tastes are climbing higher and higher? After all we can only raise the tastes of our students and associates to the plane that we ourselves have reached.

In one of the grade schools which sends its children to our high school, the young people are singing Bach chorales, beautiful folk music and difficult madrigals, which many directors of senior high schools would put aside as being too difficult. In nearly all our grade schools the orchestras are playing Mozart and Haydn, and simplified arrangements of Tchaikowsky and Wagner. Do you wonder that we find all this a challenge on our part to sustain the ideals so early implanted?

As to whether this idea of participation is all that is necessary to develop an "all around appreciation," I feel many will agree with me that pupils should not only have an opportunity to take part in and to make beautiful music, but should be taught how to *listen* to music. What more democratic contact can be made by the masses than to learn to listen intelligently? In discussing the art of learning to listen, we are touching upon the really ticklish phase of the whole subject. Teachers, to be successful, must be born psy-

chologists. Unless we are able to stimulate our pupils to concentrate upon the thing in hand, and really *listen*, and are able to get such reactions that we *know positively* the pupils are making certain compositions their old friends—are becoming familiar with the style of a great composer, are recognizing the timbre and color of the different sections of the orchestra, or are conscious of such interesting facts as nationality and description in music—then we are not helping to create *active, intelligent* listening.

We have been warned so many times that listening should occupy the greater portion of the lesson period, and I should like to add to this warning, that I think all the musical literature played for young people should be heard many times. Perhaps the first time a minuet is played we are listening to the beautiful tone of the cello, perhaps tomorrow we will hum through the principal themes upon which it is based. The next time we hear it, we listen for the trio with its pleasant contrast, or try to picture the people of that period as they danced, or played the minuet, and after a number of hearings we have added a new acquaintance to our list.

The music memory contests, which were abused as well as used to advantage (when the work was properly presented), certainly built up an apperceptive mass of musical acquaintance, and if all through the grades and through high school we did nothing more than thoroughly familiarize the children with a few lifelong friends in music, we should prove the late Theodore Thomas's philosophy, namely, that "Popular music is familiar music."

"What It Is All About"

Many fine educators feel it is not necessary to know anything about music to enjoy it; some even go so far as to say that we interfere with enjoyment by injecting this knowledge. This is true if we try to become really technical, or if we allow our own personality to come constantly between the child and the music. But, I contend that no matter what the art medium may be, we do like to be led into some of the secrets of "what it is all about." The child loves to ride in a fine automobile, but a real live, intelligent child is tremendously interested in the mechanics of what makes it go.

Let's help our young people to know how to listen intelligently; now or in later life they will receive greater benefit and satisfaction from hearing great music if they know something concerning its mysteries and its beauties.

Membership Dues

Renewal cards for 1933 have been mailed to every Conference member. If for any reason you have not received yours, or if you are not now a Conference member, the form below may be used to remit your membership fee for 1933. (The address of your Sectional Conference Treasurer is given in the panel.) The membership fee covers dues in both the National Conference and the Sectional Conference, and includes a JOURNAL subscription, as well as the privilege of buying the Yearbook at the members' special price.

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part, in fact, they are improved greatly by increasing the number on each part (several hundred voices can sing a Bach Chorale with great effect). The following popular numbers from this list cover a period of years. They should be in the repertoire of every large chorus.

Arcadelt (1541-1570).....Hear My Prayer.
Praetorius (1571-1621).....Lo, How a Rose.
Purcell (1658-1695).....In These Delightful, Pleasant Groves.

Bach (1685-1750).....Now Let Every Tongue Adore Thee.

Bortniansky (1752-1825).....How Can I Fittingly Meet Thee? Cherubim Song No. 7.

Tschaikowsky (1840-1893).....Hear, Lord Our God. Hymn of Praise.

Elgar (1857-).....As Torrents in Summer.

Rachmaninoff (1873-).....Glory be to God.

From the facts stated above, there are three important points to remember.

(1) A cappella music originated in the church. A large proportion of the finest a cappella music extant, was written for the church during the two centuries 1550 to 1750. Every modern organization that wishes to call itself an a cappella choir will want to study the sacred music of this period. Every program by an a cappella choir should include sacred numbers to give point to the name of the choir.

(2) An unaccompanied chorus is not necessarily an a cappella choir. The name a cappella should be reserved for choirs that devote a part, or all, of their time to unaccompanied polyphonic music which has the intimate atmosphere of chamber music.

(3) Small groups are ideal for the production of a cappella music. Much of the finest English secular music was written for five voices. Even immature high school voices can produce this music with one or two voices on a part.

ONE thing is certain. If our educational policies are to be determined by those who would limit our school activities to the three R's and who are forever crying out against the "fads, frills, and thrills" but who never definitely tag anything, we can predict with a high degree of certainty that the human race is headed toward an abyss. Those who plead for a return to the fundamentals as represented by the three R's fail utterly to appreciate the fact that these are only tools for mining the greater treasures of human existence. Health education, character training, music, literature, art, appreciation of social, economic, political, and religious relationships—these are the real fundamentals of education. Any program of education that does not include activities suggested by the subjects just enumerated will never successfully hold the floodgates of social disaster.

—From "What Shall We Teach in Our Schools?" by ESTON V. TUBBS, Ph.D., Principal Brentano School, Chicago—in September issue of *The Illinois Teacher*.

Most people these days are fighting for their jobs. Whether or not the fight deserves to be won in any case depends in a large measure on whether the job represents a needed service or contribution of immediate or enduring value.

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609	Send Out Thy Light (Gounod).....	.15

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446	Holy Art Thou (Largo from "Xerxes") (Handel).....	.15
471	Now Thank we All Our God (Cruger-Mendelssohn).....	.15
467	The Lord is My Strength (Thielen).....	.15
472	Go Forward, Christian Soldier (Weinberger).....	.15
810	Let Our Theme of Praise Ascending (Mendelssohn)15

CHORAL MUSIC FOR WOMEN'S VOICES

735	The Heavens are Telling (The Creation) (Haydn) (S. S. A.).....	.12
1093	The Omnipotence (Schubert) (S. S. A.).....	.20
1688	Be the Best of Whatever You Are (Wells) (S. S. A.).....	.15
1810	A Prayer of Consecration (Protheroe) (S. S. A.) (a cap. ad lib.).....	.12
1572	The Heavens are Telling (Haydn-Sherwood).....	.15
395	Lead on, O King Eternal (Pache) (S. S. A.).....	.15
884	The Lord is My Strength (Thielen) (S. S. A.).....	.15
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To All Music Teachers and Supervisors in the California-Western Conference Territory

GREETINGS from the Executive Board of your Conference: Your President and Board have prepared the program for your meeting April 10, 11, and 12. It remains now for you to come and participate. The State Board of Education, through Vierling Kersey, State Superintendent of Public Instruction, has invited you; Oakland City and School Departments are ready to welcome you; California green hills and sunny skies call you; and the program itself demands your presence and close attention. The *Sierra Educational News*, the Official Organ of The California Teachers' Association, is running a story in its March issue, and Mr. MacCaughey himself writes he is planning to be there.

Kenneth Ball, State Chairman from Nevada, voices the enthusiastic interest of the music teachers in his state in the present JOURNAL. Evidently California weather and scenery appeal to our snowbound neighbors. Yes! We recognize their mood. California cities would be glad to have you come early and stop along the way and see our schools at work. We have singing and playing boys and girls as well as flower-laden hills in April.

In the last issue of our Journal, on page 40, there appeared an article headed "More Program News." This was written by our Oakland friend, Glenn Woods, and not by the Second Vice-President. It was Mr. Woods who became poetically enthusiastic about California hills and Lake Merritt with its "flying squadron of imported ducks." He and his teachers expect us all to be on hand in Oakland, April 10, 11, and 12. Plan now to be there!

MARY E. IRELAND,
Second Vice-President.

Nevada: The Step-Child Reports

ALL Californians will recognize our mood as we look forward to our vacation trip to our C. W. S. M. C. First of all, it's a happy mood because we have a new foster-mother and we're so proud to be under her wing. We're so happy in this mood that we must tell you about California's scenery.

Mr. Winslow's review of the 1932 Yearbook (in the February JOURNAL) told you to find out all about the Pacific Coast on page 295. But have you ever seen Northern California in April? Spring comes before Easter and almond trees are in bloom! We Nevadians will descend the snow-laden Sierras, changing worlds when we leave the snow line and come near the Second Vice-President's home in Sacramento. Then on through 100 miles of freshly colored, restful green hills, covered with poppies, until we feel the ocean breeze and know we've arrived in Oakland where Director Glenn Woods lives.

This constitutes a real change of scenery as spectacular as any Nature can present.

For some of us it will mean the first pilgrimage to a Conference but we are all fond of our trips to the Bay Cities. San Francisco, New York and New Orleans are our idea of the fundamental triad of American cities. There are only 25 (full and part time) teachers of music in Nevada's Public Schools, but we just wanted you to know our feelings about our coming trip. Haven't you always wondered what really happens in Nevada? He who wants to know and to get inspired along with us must come to Oakland when we are there and, if you please, when April is there with a robe of bright green and a flower in her hair.

KENNETH L. BALL,
Nevada State Chairman.

Southern California Speaks

I WILL see you in Oakland in April! This has been heard on every side since last fall. April 10th, 11th and 12th will be "homecoming" for all California-Western School Music Conference members.

Mrs. Gertrude B. Parsons, president, has planned a program which is unique in that the sessions are so arranged that "everyone can see and hear everything." The names of Glenn Woods and Herman Trutner on the program committee also assure us that there is nothing to be found wanting by those who attend. The music of American composers will be featured in all of the concerts and the very best of lecture talent in the United States will be heard. The Bay Region cannot be beaten as hosts.

Investigation has disclosed that there is a direct relationship between attendance at professional gatherings and individual teaching standards. One cannot afford to let efficiency lag for lack of contact with fellow workers. We must have the benefit of exchange of ideas. Curtailments are taking place; values must be weighed, but there is a need for a superior type of teacher. Place yourself in a position to be worth more to your school.

The exhibits will be complete, affording plenty of opportunity for examining the latest publications.

Inspiration, professional help, friendship, all await those who attend the April meeting of the California-Western School Music Conference in Oakland.

I'll see you in Oakland in April!

Sincerely,
 HAZEL BECKWITH NOHAVEC,
*President Southern District,
 C. W. S. M. C.*

1010 Berkeley Street
 Claremont, Calif.



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A. G. WAHLBERG
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Director

Monday, April 10—Morning

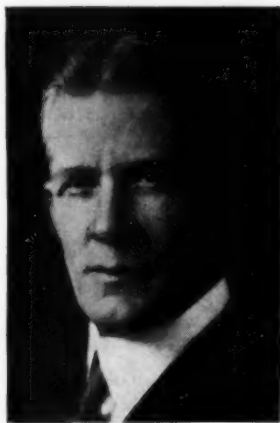
- 8:00 Registration.
- 9:15 Opening Session. Chairman: Miss Helen Heffernan, Chief Division Elementary and Rural Education, State Board of Education.
- 9:30 Address of Welcome: Mayor Fred Morcom, Oakland.
- 9:40 Address of Welcome: Mr. Willard E. Givens, Sup't. of Schools, Oakland, California.
- 9:50 Greetings: Glenn Woods, Supervisor of Music, Public Schools, Oakland, California.
- 9:55 Response: Mrs. Gertrude B. Parsons, President, C. W. S. M. C.
- 10:00 Music: Boys' Glee Club, Lowell H. S., San Francisco. Director: Miss Julia Neppert, San Francisco.
1. When Through The Night—Liszt-Clark (After Liszt's Liebestraum).
 2. Land Sighting—Grieg.
 3. The Two Grenadiers—Schumann.
 4. Keep in the Middle of the Road—Negro Spiritual. Ben Shenson at the Piano.
- 10:30 Address: Dr. Walter H. Butterfield, President, M. S. N. C.
- 10:45 Address: "Singing in Elementary Schools and Junior High Schools," Miss Mabelle Glenn, Director of Music, Public Schools, Kansas City, Mo.
- 11:15 Music: A Cappella Choir, San Jose Teachers' College, William Erlandson, Director.
1. All Breathing Life, Sing and Praise Ye the Lord.....Bach
 2. Cherubim SongGlinka
 3. O Praise Ye God.....Tchaikowsky
 4. MarienliedFischer
 5. So Soberly and Softly.....Christiansen
 6. Praise to the Lord.....Christiansen
- 11:45 Report of Nominating Committee.
- 12:00 Lunch.

Monday, April 10—Afternoon

- 1:00 Second Session. Chairman: Mrs. F. L. Burchalter, Member Board of Education, Oakland, California.
- 1:05 Rural Demonstration: Florence Dow, Sonoma Co.
- 1:35 Experiences in Elementary Music: Oakland.
- 2:05 (Second Floor, Scottish Rite Temple.) Report on "Measuring the Musical Accomplishment of Young Children," Miss Olive M. Gerrish, Music Department, Arizona State Teachers' College.
- 2:35 Demonstration Piano Class Instruction: Oakland Elementary Schools.
- 3:15 Exhibits.

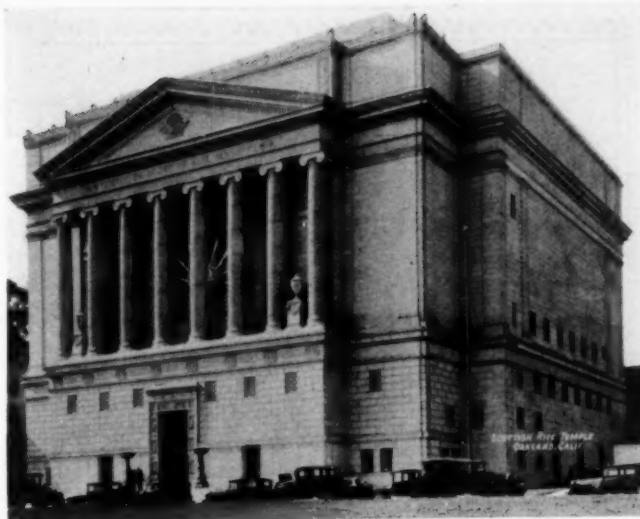


GLENN H. WOODS
Conference Host



HERMAN TRUTNER
Co-Host with Mr. Woods

March, Nineteen Thirty-three



Scottish Rite Temple—Headquarters for the California-Western School Music Conference, April 10, 11, 12.

Monday, April 10—Evening

- 6:30 Banquet. Miss Helen Heffernan, Toastmaster. Oakland Teachers' Orchestra, Oakland Teachers' Chorus. Other features to be announced. Reservations (in due season) to Mrs. Violet Cobb, 1925 9th Avenue, Oakland, \$1.75 per plate.

Tuesday, April 11—Morning

- 9:00 Third Session. Chairman: Mrs. Gertrude B. Parsons.
- 9:05 Music: Berkeley H. S. Orchestra. Director: Mr. Earl Morton.
1. Marche et Cortège.
 - La reine de Saba—Gounod.
 2. Unfinished Symphony—Schubert.
 3. Selected.
- 9:30 Address: "The American Educational Task," Dr. Tully Knoles, President College of the Pacific, Stockton, California.
- 10:00 Music: Ensemble from Tamalpais High School. Director: Ernest Owen.
- 10:30 Address: "Why the National Conference," Mr. C. V. Buttelman, Executive Secretary M. S. N. C.
- 10:45 Business Meeting.
- 11:30 Exhibits.
- 12:30 Lunch.

Tuesday, April 11—Afternoon

- 1:30 Fourth Session. Chairman: Miss Mary E. Ireland, Second Vice-President C. W. S. M. C.
- 1:35 "Coöperative Program of Music Education," Charles E. Griffith, President, Music Education Exhibitors Association, Newark, N. J.
- 1:40 Music: Informality in Choral Instruction. A-9—Junior H. S., Oakland.
- 2:00 Address: "Trends in Music Education," Miss Mabelle Glenn, Supervisor of Music, Public Schools, Kansas City, Mo.
- 2:30 Demonstration Lesson: Junior High School Orchestra, Oakland. Director: Mr. Millard Rosenberg, Instructor, Claremont Junior High School, Oakland.
- 3:30 Exhibits.

Wednesday, April 12—Morning

- 9:00 Fifth Session. Chairman: Mr. Arthur G. Wahlberg, Fresno State Teachers College.
- 9:00 Music: State Carolers (Girls). State College, San Francisco. Director: Mrs. Mary Weaver McCauley.
- 9:30 Test of Listening Power in Music. Mr. E. J. Schultz, Director University College of Music, Tucson, Arizona.

CONTINUED ON PAGE THIRTY-EIGHT

DITSON PUBLICATIONS

The Clippinger Class Method of Voice Culture

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An altogether sane, balanced and practical text-book by one of America's eminent authorities on the voice. It contains 132 pages of instructive text, technical exercises, melodic studies, and carefully chosen songs and duets.

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A FEW BASIC PRINCIPLES

A tone is *something to hear*. Therefore, to be right it must satisfy the trained ear.

Theories and opinions may be right or wrong, but *principles are invariable*.

A good tone is *easily produced*. It is the bad tone that is difficult.

A considerable part of voice-training must be devoted to *getting rid of resistance*, that is, effort at the wrong point. Good voice-production is based on the *right idea* of tone and right conditions of the instrument.

The study of singing should be an *invigorating and inspiring form* of exercise.

To sing *well* is an accomplishment *well* worth the time and effort involved.

AIM OF THE BOOK

A clear presentation of basic principles.

A self-explanatory text.

Directions for the practice of all exercises.

A logically developed course of study.

An adequate treatment of breath-control, vowel-formation, vowel-color, tone-quality, resonance, consonants, phonetic spelling, diction, the head-voice.

Ample exercises for flexibility.

An illuminating discussion of interpretation and how to study a song.

An outline of the principles of interpretation as a basis of criticism.

All the material necessary to complete mastery of voice-production.

Songs and duets for approximately two years of study.

Purchase of outside material unnecessary.

The book is **COMPLETE** in itself, with ample text, nearly 150 exercises and studies, 25 songs and 7 duets.

The songs and duets if purchased separately would cost over ten dollars.

PRICE, \$1.25

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(FIRST YEAR)

Edited by MABELLE GLENN and ALFRED SPOUSE

Issued in two editions

Medium High—Medium Low

\$1.00 each

High-class material for voice-training classes and for the studio. Contains twenty-five carefully chosen songs for first-year students. Composers represented: Bayly, Bohm, Brahms, Cadman, Calbreath, Clokey, Dichmont, Fisher, Franz, Godard, Grant-

Schaefer, Purcell, Schubert, Schumann, and Strickland. The helpfulness of the book is increased by practical hints on Teaching Procedure, Fundamental Principles of Singing, Diction, and Notes on each of the Songs.

ANY OF THE BOOKS LISTED ABOVE WILL

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S For the Study and Development of CHORAL ACTIVITY and VOICE TRAINING

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Edited to meet the exacting requirements of
Music Supervisors

Music of Lasting Quality
Arrangements That Are Practical
Text of Literary Worth
Widely Adopted and Endorsed

Edited by MABELLE GLENN

The Glenn Glee Club Book for Boys

Fifty songs for Junior High Schools skillfully arranged
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The name of Mabelle Glenn as editor is in itself a guarantee of the superiority of this book. It was compiled after wide experience with classes of Junior High School boys. The range of each voice has been carefully watched, special attention being given to the Alto Tenor parts. This book solves the problem of right material for adolescent boys' voices. Useful also for mixed chorus of S.A.B.

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Contains 128 pages of music, an elaborate and helpful
Foreword by Mrs. Pitts, and *Hints for Singers Them-*
selves by Dr. Hollis Dann.

Of the 51 musical numbers, 42 are secular and 9 are
sacred. Of these numbers 27, more than half, are made
available in a *cappella* form for the first time.

As the best possible preparation for acquiring inde-
pendent movement of voices accustomed only to part-
songs that move solidly together, the book opens with
fifteen canons, rounds and catches. This initial section
is followed by a group of three-part glees and madri-
gals and folk-songs arranged in madrigal form. Sev-
eral five-part songs are included.

While the musical standard of the editors is high, pains
have been taken to select music that not only is suit-
able in range and text for junior choirs, but is hearty,
joyous and singable.

Each number published separately

NOTE: In addition to the JUNIOR A CAPPELLA
CHORUS BOOK described above, we present THE A
CAPPELLA CHORUS BOOK which may be regarded as
a SENIOR collection for choruses of more advanced
training and attainment.

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DR. F. MELIUS CHRISTIANSEN and NOBLE CAIN

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This notable collection of twenty-seven choruses, and
one hundred and twenty-eight music-pages contains
sixteen secular numbers and eleven sacred. The names
of the distinguished editors are in themselves a guaran-
tee of the high quality of the book. Care has been taken
to avoid music of more than average difficulty, or of
extreme vocal range. Every number was chosen be-
cause of its intrinsic beauty as well as singableness.
The interesting *Foreword* by the managing editor,
records the development of a *cappella* music in this
country. Unparalleled in both quality and price.

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SENT "ON APPROVAL" FOR EXAMINATION

Inc., ♦ 359 Boylston St., Boston, Mass.

10:00 Open Forum: "How Can the California-Western Conference Further the Cause of Music in Our Section?"
Leader: Mr. Arthur G. Wahlberg, First Vice-President, C. W. S. M. C.

11:05 Music: Verse Speaking Choir. Director: Elizabeth M. Jenks, Director, State Teachers College, San Jose.

Group I

The Cataract of Lodore.....Southey
New YorkBurton
JimBelloc

Group II

Upon Westminster Bridge.....Wordsworth
The Second Minuet.....Dowdon
Tally-HoRaydon
Out in the Fields with God.....Elizabeth Browning

Group III

The Mountain Whipporwill.....Stephen Benet

Group IV

In Flanders Field.....McCrae
Gunga DinKipling
The Usual WayAnon
TarentellaBelloc

Group V

The CongoVachel Lindsay

11:30 Exhibits.

12:15 Lunch.

Wednesday, April 12—Afternoon

1:30 Sixth Session. Chairman: Mrs. Gertrude B. Parsons.

1:35 Music: Men's Glee Club of Modesto Junior College.
Director: Edna Barr Love.

1. "The House by the Side of the Road"—Kenneth S. Clark.
(Arr. by W. Riegger.)
2. "O Zeus the King" from the "Agamemnon" of Aeschylus.
(English text by Robert Browning)—Granville Bantock.
3. "Where'er You Walk," from "Semele"—George F. Handel.
(Arr. by S. R. Gaines.)
4. "At Father's Door"—Traditional. Melody transcribed by Modest Moussorgsky. (Arr. by A. T. Davidson.)
5. Chorus of Camel Drivers from "Rebecca"—César Franck. (Arr. by A. T. Davidson.)
6. "Steersman, Leave the Watch," from "The Flying Dutchman"—Richard Wagner.
7. Hail, Modesto!—Edna Barr Love.

1:50 Address: "Present Day Tendencies in High School Music," Mr. Charles M. Dennis, Dean Conservatory of Music, College of the Pacific, Stockton, California.

2:30 Music—Sacramento Junior College A Cappella Choir.
Director: Miss Ivine Shields.

1. Here We Offer Unto Thee—Maunder.
2. Chillun Come on Home—Cain.
3. Shadow March—Protheroe.
4. Ave Maria—Vittoria (1540-1613).
5. To Stay at Home is Best—Camiliere.
6. Roll, Jordan, Roll—Cain.

3:00 Reports of Committees and Resolutions.
Introducing New Officers.

3:30 Exhibits.

Wednesday, April 12—Evening

8:15 Concert: All Bay Chorus (214 voices), Glenn H. Woods, Director. All Bay Orchestra (100 players), Herman Trutner, Director.

Program of selections by American Composers: Hadley, Chadwick, Busch, Herbert, Brockway, Gaul, Dickinson, Dett, MacDowell.

REDUCED FARES

REDUCED fares on the basis of fare and one-third for the round trip on the "Certificate Plan" will apply for members (also dependent members of their families) attending the meetings of the California-Western School Music Conference, Oakland, California, April 10, 11, 12, provided 100 certificates are presented showing the purchase of one-way tickets from points from which the one-way fare is 75 cents or more.

Buy your ticket to Oakland at a normal one-way tariff fare (buying dates for this purpose, April 6-12 inclusive). Be sure to ask your ticket agent for a certificate; if impossible to get a certificate secure a receipt for the fare you pay. Immediately upon arrival at Oakland present your certificate to the endorsing officer (the treasurer) to be validated. Return fare may then be purchased at one-third the normal rate, provided validated certificates reach the required total. Return must be via same route and within thirty days from date of purchase of going ticket.

Certificates are not kept at all stations. Ask your home station whether you can procure certificates and through tickets to the place of meeting. If not, buy a local ticket to nearest point where a certificate and through ticket to place of meeting can be bought.

For further suggestions in connection with the special rates, see detailed explanation on page 42, all of which applies to the California-Western Conference except purchase and return limit dates, which are as above for California-Western Conference.

HOTEL HEADQUARTERS FOR THE California-Western School Music Conference

April 10, 11, 12, 1933

HOTEL OAKLAND

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Twin Beds.... 2.00	Twin Beds. 1.50
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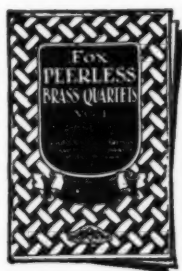
Nothing more unusual could be selected for special Spring Programs than these fifteen minute versions of Grand Opera. They are written especially for school or club presentation and all voice parts are within the range of school boys and girls. While difficult passages have been modified, the manner in which this has been done adds rather than detracts from the general effectiveness.

Wherever they have been presented, both students and audiences have enjoyed them thoroughly; in fact, the performers feel they have accomplished something worthwhile when offering such pretentious material on their programs.

The first three operas in this series are "CARMEN"—"MARTHA" and "FAUST." Each may be featured with Chorus of Mixed Voices only, or as an Orchestral Number, or with Combined Chorus and Orchestra. Chorus arrangements, Orchestration and Conductor's Scores are published.

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A collection of new compositions for beginning bands and orchestras (separate or combined); very simple in construction and arrangement and an interesting part for every player.

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A group of colorful compositions—including overtures, suites and effective novelties—for orchestras in the advanced grades. Many of them have been successfully introduced in All-State and other important programs.

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The original compositions in this new series are published separately as well as in the following folios:

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Folio Prices: Each Part, 50c;
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BAND COLLECTIONS

"DOUGLAS BAND FOLIO"

One of the best known collections of original band numbers of very easy grade. Entertaining compositions and well arranged.

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Fifteen tried and true successes are contained in this exceptional band folio. Plenty of variety and only of moderate difficulty.

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"ST. CLAIR BAND FOLIO"

Another highly recommended folio recently issued for young bands. Many good marches and characteristic numbers in this group.

Each Part, 30c

Selected Choruses

MALE TRIO (T.B.B.) 12c

Pickin' Cotton (Zamecnik) No. 585.
The Gay Troubadour (Wellesley) No. 560.
A Little Lesson In Philosophy (Van Norman) No. 588.
Sing Me a Chantey With a Yo-Heave-Ho (Wellesley) No. 561.
Where the River Goes Down to the Sea (Reynard) No. 579.
The Cossacks (Van Norman) No. 553.

The Open Road (Zamecnik) No. 586.
The Vesper Bells Are Ringing (Van Norman) No. 562.

TWO PART (S. A.) 12c

March (Creighton)—No. 567.
I Love a Little Cottage (O'Hara) No. 503.
Lena and Hans (Wellesley) No. 573.
Rollin' Along (Zamecnik) No. 572.
Bells of the Sea (Solman) No. 504.

If You Can't Sing, Whistle (Blight) No. 577.
Just for Today (Seaver) No. 546.
Moving Along (Zamecnik) No. 551.

THREE PART (S.A.B.) 12c

The Prayer Perfect (Stenson) No. 537.
One Fleeting Hour (Lee) No. 521.
Tom, Tom, The Piper's Son (High) No. 541.
Neapolitan Nights (Zamecnik) No. 525.
Indian Dawn (Zamecnik) No. 539.

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NEW YORK, N. Y.

Northwest Music Supervisors Conference

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Third Biennial—Seattle, April 17-19

GREETINGS, NORTHWEST! We are giving you a draft of our Conference program and we believe that you will like it. Even though you were not there when it was planned, the committee had you in mind—what would interest you; what would please and profit you most.



Anne Landsbury Beck
President, Northwest Conf.

You will discover that the program offers a delightful variety, taking care of grade, high school, rural, and college interests. You will see and hear practical demonstrations to fit your needs and desires. You will hear artistic concerts and able speakers. You will bubble with pride and joy when you see our Northwest High School Orchestra of over two hundred members and listen to them play. And then, *over and above all*, you will, *for yourself*, carry away a world of personal inspiration from this Conference—that which cannot be labeled or graded but which will bolster your courage, warm and comfort you, and send you (and all of us) home thrilled and ready for work.

In the last JOURNAL you read Superintendent Worth McClure's cordial invitation to attend the Conference and visit Seattle Schools. We do appreciate the friendliness of the superintendent and the city. We feel that we are welcome. You will enjoy Seattle, for it is a charming city. Our official hotel—the Olympic—is a superior hotel and we are enjoying unusual privileges there at very moderate rates.

Mr. Charles Griffith, president of the Exhibitors Association, will have personal charge of music materials which will be displayed by the dealers, publishers and manufacturers for our convenience. These will be available to us, at the hotel, at all times, and special visiting hours will also be arranged on the program.

Again let me remind you that this is *your* Conference. Let us enjoy it together on April 17-18-19.

ANNE LANDSBURY BECK, *President*.

The Program

Sunday, April 16—Morning

- 9:30 Registration—Olympic Hotel.
 11:00 Easter Services—Seattle Churches.

Sunday Afternoon

- 2:00 Sightseeing Tour over Seattle: Complimentary to Members of Conference.
 4:00 Easter Vesper Service: University Temple M. E. Church. University of Washington Music Department.

I
 Passaglia and Fugue.....J. S. Bach
 Harold Heeremans, Organist

II
 Concerto Grosso, No. 12, Op. 6, No. 1.....G. F. Handel
 Tempo giusto Allegro
 Allegro Allegro
 Adagio

String Ensemble and Organ
 Walter Welke, Conductor

III
 Stabat Mater.....A. Scarlatti

For Soli, Vocal Ensemble and Organ
 Soloists: Florence Bergh Wilson, Esle Hermans, Florence Reed, Ellen Reep.
 Produced under direction of August Werner

Sunday Evening

- 8:15 Concert: (Spanish Ballroom, Olympic Hotel,) Seattle A Cappella Choirs. Contralto Soloist, Ellen Reep.
 9:30 Lobby Singing: Leader—Judith Mahon, Director of Music, Boise, Idaho.

Monday, April 17—Morning

- 8:00 Registration.
 9:30 Formal opening of Conference (Spanish Ballroom, Olympic Hotel). Presiding: Frances Dickey, Head Music Department, University of Washington; Past President, Northwest Conference.
 Music: Seattle High Schools. (Boys' Glee Club, String Quartette, Girls' Nonette.)
 Address of Welcome: "Music in the Seattle Schools in 1933," Worth McClure, Superintendent of Schools, Seattle.
 Address of Welcome: Magnus Peterson, President Seattle Music Teachers' Association.
 President's Response: "Every Child a Cultivated Amateur," Anne Landsbury Beck, University of Oregon.
 Address: "Music a Part of Every Day Life," Dr. W. L. Uhl, Dean School of Education, University of Washington, Seattle.
 Piano Recital: Dr. John J. Landsbury, Dean School of Music, University of Oregon, Eugene.

EtudesChopin
 (a) Op. 10, No. 3 E Major.
 (b) Op. 10, No. 7 C Major.
 (c) Op. 24, No. 3 F Major.
 (d) Op. 25, No. 7 C Sharp Minor.
 (e) Op. 25, No. 12 C Minor.

- 11:30 Visit Exhibits.
 12:15 Luncheon—Officers and Board of Directors.

Monday, April 17—Afternoon

- 1:30 General Session. Grace Holman, Supervisor of Music, Spokane, presiding.
 Music: Girls' Octette and Boys' Octette, Everett High School. Rosa Zimmerman, Director.



Olympic Hotel, Seattle—Headquarters for the Northwest Music Supervisors Conference, April 17, 18, 19.

Monday Afternoon Session, Continued

Address: "Is Art an Extra in Life and Education," Dr. George Rebec, Dean Graduate School and Head Department of Philosophy, University of Oregon, Eugene.
Music: A Cappella Choir, Seattle High School.

Greetings from the National Conference: Walter H. Butterfield, President Music Supervisors National Conference, Director of Music, Providence, R. I.

Greetings from our Conference office: C. V. Buttelman, Executive Secretary, Music Supervisors National Conference, Chicago, Illinois.

Address: "A Cooperative Program of Music Education," Charles E. Griffith, President of Music Education Exhibitors' Association, Newark, N. J.

4:00 to 6:00 Visit Exhibits.

Monday, April 17—Evening

8:00 Concert (Spanish Ballroom, Olympic Hotel): University of Washington Music Department.

I
I Stand Beside the Manger Stall.....Bach
O Boni Jesu Exaudi Me.....Palestrina
Listen to the Lambs.....Dett

University Chorus

Charles W. Lawrence, Director

"In Green Ways" (A Choral Cycle to Poetry by James Stephens for Choir of Women's Voices, Flute and String Quartet).....George F. McKay (U. of W.)

University Women's Ensemble

Mu Phi Epsilon Instrumental Ensemble

Florence Bergh Wilson, Director

III

O Filii et Filiae (antiphonal).....Leisring

Adoramus Te (antiphonal).....Palestrina

Richard de Castre's Prayer to Jesus...Carol from 1430 set by Terry

University Men's Choral Ensemble

Charles W. Lawrence, Director

IV

A SighDuparc

MistsRespighi

Ave MariaHolst

University Women's Ensemble

Mu Phi Epsilon Ensemble

V

SpringGrieg

Ch'io mai di possa.....Handel

Mustalainen Finnish Air arranged by.....O. Merikanto

Come and Trip It.....Handel

AriosoHandel

August Werner, Baritone

String Ensemble under the direction of George Kirchner

9:45 Lobby Singing: Leader—John Stark Evans, Head of Organ Department, University of Oregon.

Tuesday, April 18—Morning

9:00 Third Session. Frederick W. Goodrich, Pres., Oregon Music Teachers' Assoc.

Music: All City Grade and Junior High Orchestra, Seattle. Edwin C. Knutzen, Supervisor Elementary Orchestra, Seattle, Director.

Creative Expression in Music: Martha Sackett, Cornish School of Music, Seattle; Ruth Durham, Supervisor of Music, Seattle.

Music: Primary Chorus; Intermediate Glee, Seattle Schools.

10:50 Business Meeting. President Anne L. Beck, presiding. Music: Junior High Boys' Glee, Seattle Schools.

12:00 Visit Exhibits.

Tuesday, April 18—Afternoon

1:30 Fourth Session. Donald Foltz, Music Dept., Boise Public Schools, Boise, Idaho.

Music: Trio No. 3 (Hayden), Junior Trio, Seattle.

Address: "Musical Training Essential for the Modern Teacher in the Elementary Schools," Dr. C. H. Fisher, President State Normal School, Bellingham.

Address: "Conducting Community Choral Groups," John Stark Evans, University of Oregon.

3:00 Address: "Madrigal Literature and Performance," F. Walter Huffman, Director of Music, State Normal School, Ellensburg. Recital: Madrigal Club of Ellensburg Normal, F. Walter Huffman, Director.

4:00 Visit Exhibits.

March, Nineteen Thirty-three



CHARLES E. GRIFFITH
President, Music Education
Exhibitors Association



WALTER H. BUTTERFIELD
President, Music Supervisors
National Conference

Tuesday, April 18—Evening

7:00 Informal Banquet (Olympic Hotel). Marguerite Hood, State Director of Music, Helena, Montana, Toastmaster.

Speakers: Nellie Cornish, Cornish School, Seattle, Washington; Walter H. Butterfield, Providence, R. I.; C. V. Buttelman, Chicago, Illinois; David Sheetz Craig, Editor "Music and Musicians," Seattle, Washington; Carl Paige Wood, University of Washington, Seattle; Glenn Woods, Director of Music, Oakland, California. Music: Alice Corlett, Soprano, Seattle, Washington; Cascadian Quartet, Seattle, Washington.

9:30 Lobby Singing: Leader—Charles R. Cutts, Supervisor of Music, Anaconda, Montana.

Wednesday, April 19—Morning

Visiting Seattle Schools: The half day devoted to visiting will take the place of sectional meetings and the program will be so arranged that each member may find the work in which he is most interested. Demonstrations will include Senior and Junior High School class work, chorus, orchestra and glee clubs; Elementary School classroom work, chorus, glee clubs, rhythm and creative expression. Transportation will be provided and opportunity given for visiting more than one school if desired.

Wednesday, April 19—Afternoon

2:00 Fifth Session. Presiding: Stanley M. Teal, University of Montana, Missoula, Montana.

Music: High School Band, Renton, Washington, R. C. Fussel, Director.

Discussion: "Organizing a Successful Rural School Music Program," led by Marguerite Hood, Vice-Chairman, National Committee on Rural School Music, Music Supervisors National Conference.

3:30 Musical Fantasy: Elementary School, Seattle.

Wednesday, April 19—Evening

8:00 Concert (Civic Auditorium):

All Northwest High School Orchestra. Glenn H. Woods, Director of Music, Oakland, California, Conductor.

High School Chorus, Seattle, Washington, R. H. Kendrick, Queen Anne High School, Seattle, Chairman Chorus Committee.

ORCHESTRA

Entrance of the Heroes.....Herbert

Overture—Rip Van Winkle.....Chadwick

La Media Noche from Hispania Suite.....Stoessel

Juba DanceDett

Naiad's IdylMcCoy

Overture—Hail Alma MaterHadley

CHORUS

Open Our Eyes.....McFarlane

Water BoyRobinson

Home on the Range.....Guion

CHORUS AND ORCHESTRA

To AmericaForsyth

10:00 Lobby Singing: Leader—Ernest H. Worth, Roosevelt High School, Seattle.

CONVENTION FACTS AND FEATURES

Sight-Seeing Trip: A sight-seeing trip is being arranged for Sunday afternoon, leaving the Olympic Hotel at two o'clock and ending at the University Temple Church for the Easter Vesper Program. Will members wishing to avail themselves of the opportunity to see Seattle's beautiful parks, boulevards, rock gardens, water and mountain views kindly register for the trip Sunday morning at the Conference desk?

Chorus: The choirs and glee clubs of the nine Seattle High Schools are working on the chorus numbers. From these groups a chorus of 400 will be chosen to appear on the concert program with the Northwest Orchestra.

The Northwest Orchestra will rehearse at the Y. M. C. A.—two blocks from our headquarters at the Olympic Hotel. Organizing Chairman, Charles R. Cutts, reports 207 members, with a few additional enrollments to be added. Cities represented include the following: *Alaska*—Ketchikan; *Idaho*—Nampa, Kellogg, Boise, Shoshone, Filer, Jerome, Pocatello; *Montana*—Great Falls, Helena, Hardin, Ingomar, Havre, Deer Lodge, Lewistown, Anaconda; *Oregon*—Portland, Multnomah, Eugene, Salem, Oregon City; *Washington*—Chehalis, Bremerton, Lowell, Rosalia, Port Angeles, College Place, Pullman, Snohomish, Longview, Sumner, Kirkland, Walla Walla, Mt. Vernon, Yakima, Waukegan, Everett, Spokane, Tacoma, Olympia, Clarkston, Wenatchee, Camas, Opportunity, Anacortes, Bellingham, Cheney, Renton, Puyallup.

Instrumentation is as follows: 84 violins, 24 violas, 22 cellos, 19 basses, 6 flutes, 6 oboes, 8 clarinets, 6 bassoons, 6 trumpets, 12 horns, 6 trombones, 2 tubas, 4 percussion, 2 harps.

Interesting Statistics: Chairman Cutts has drawn some interesting facts and figures from the information furnished by the application blanks filled out by the Northwest Orchestra members. For instance, each applicant gave the number of years spent in the music studies which qualified him or her for a place in this "picked" orchestra. The players have averaged 5.265 years' study and practice on their major instruments, and 2.6 years on other instruments. The grand totals show 1090 years devoted to the instruments they will play in the orchestra, and 529 years on other instruments. In other words, the Northwest Orchestra represents a composite total of 1619 years of preparation by the 207 students enrolled.

Olympic Hotel—Conference Headquarters: Registration, exhibits and most of the meetings will be under the roof of this delightful, modern and conveniently located hotel. It is only two blocks from the Y. M. C. A. where the orchestra will rehearse.



LOUNGE—OLYMPIC HOTEL, SEATTLE

Room Rates available to our members for this meeting are very reasonable. Prices—per day:

Single (tub or shower bath)	\$2.50
Two in room, twin beds (tub bath)	2.00 per person
Two in room, double bed (tub or shower bath)	1.75 per person
Four in room (tub bath)	1.50 per person
Six in room, single beds (tub bath)	1.00 per person

Meals: The Olympic provides excellent meals at moderate prices. The Coffee Shop serves a club breakfast with a

REDUCED RAILROAD FARES

Reduced fares on the basis of FARE AND ONE THIRD for the round trip on the "Certificate Plan" will apply for members (also dependent members of their families) attending the meetings of the Northwest Music Supervisors Conference, to be held at Seattle, April 17, 18, 19, provided 100 certificates are presented showing the purchase of one-way tickets from points from which the one-way is 75 cents or more.

The following directions are submitted:

1. Tickets at the normal one-way tariff fare for the going journey may be bought on any of the following dates (but not on any other date): April 13 to 19.
2. Be sure when purchasing your going ticket to ask the ticket agent for a certificate. If it is impossible to get a certificate from the local ticket agent, a receipt for fare paid will be satisfactory and should be secured when ticket is purchased. See that the ticket reads to the point where the convention is to be held and no other. See that your certificate is stamped with the same date as your ticket. Sign your name to the certificate or receipt in ink in the presence of the agent.
3. Call at the railroad station for ticket and certificate at least thirty (30) minutes before departure of train.
4. Certificates are not kept at all stations. Ask your home station whether you can procure certificates and through tickets to the place of meeting. If not, buy a local ticket to nearest point where a certificate and through ticket to place of meeting can be bought.
5. Immediately upon your arrival at the meeting, present your certificate to the endorsing officer (the treasurer), as the reduced fare for the return journey will not apply unless the required number of certificates is presented and validated.
6. No refund of fare will be made on account of failure to either obtain a proper certificate, or on account of failure to have the certificate validated.
7. When your certificate has been validated, you will be entitled to a return ticket via the same route as the going journey at one-third of the normal one-way tariff fare from place of meeting to point at which your certificate was issued up to and including thirty days from date of purchase.

range of prices from 25c up and a 40c luncheon. Cafeteria features a full course dinner for 35c. Marine Grill Room and Main Dining Room offer various prices.

Local Arrangements are in charge of the executive committee which consists of Worth McClure, Superintendent of Schools; S. E. Fleming, Assistant Superintendent; Helen Boucher, in charge of music at the Demonstration School; Frances Dickey, Head of the Music Department, University of Washington; Ruth Durham, Supervisor of Music, Seattle Schools, and the local chairman, Ethel M. Henson. Vernon Behmer, of West Seattle High School, is in charge of local arrangements for the orchestra, and R. H. Kendrick, Queen Anne High School, is in charge of the All High School Chorus.

EDUCATIONAL ACHIEVEMENTS EXHIBIT

YOU are invited to contribute to this exhibit, which is now being assembled for the Northwest Music Supervisors Conference. We hope to make this display impressive from the standpoint of inspirational and practical value to all Conference members. The success of this exhibit depends on you. Which of the following can you send or bring to make this worth while:

Pictures to illustrate what is being done in your schools, notebooks, type programs, creative projects, original compositions, instruments (made by children), courses of study, etc.

All exhibits should be plainly marked with explanatory note; i.e., locality, school, grade, teacher, and sent to Ethel M. Henson, 833 Central Building, Seattle, Washington.

YEHUDI MENUHIN—Thursday, April 20th

THE Associated Women Students of the University are presenting Yehudi Menuhin in a concert of their Artist Series, Thursday evening, April 20, in Meany Hall. Conference members may wish to stay over for this concert and have the opportunity to visit in the schools of the city Thursday and Friday.

Reservations for both the Mozart opera and Menuhin concert may be made through the Secretary, University of Washington Music Department.

MOZART OPERA—Saturday, April 15

THE Pacific Northwest "Opera Intime" Company, under the direction of the well-known coach, Myron Jacobson, will give a performance of the delightful Mozart opera, "La Finta Giardiniera" (The Gardener for Love's Sake), Saturday evening, April 15th, for members of the Northwest Supervisors Conference. The Opera Company's season

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for Male Voices:

GLORY—Charles Wakefield Cadman	THE FARMER'S BOY—Vaughan Williams
A DREAM—Grieg-Lefebvre	MARIE—Franz-Moore
SPANISH LADIES—George Mead	THE VAGABOND—L. Collingwood

for Mixed Voices:

AS A FLOWER SORELY FADETH— Tchesnokoff	LOCH LOMOND—Vaughan Williams
WILL O' THE WISP—J. M. Winne	TURN BACK O'MAN—Gustav Holst
GLORY—Charles Wakefield Cadman	GO, LOVELY ROSE—Eric Thiman

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closes April 8th, but members of the Conference Committee feel that the work of this group is of such outstanding musical and artistic merit, that they have requested a special performance to be given, with the belief that the members of the Conference will come to Seattle one day early to take advantage of this rare opportunity.

This group of musicians gave the first performance of the opera in America last year in a short season which met with success far beyond expectations. The opera is unique, the intimacy and charm of the music, together with the costuming and staging, producing the effect of a delicate old miniature. It is sung in English according to a translation by Mrs. Louise Van Ogle of the University of Washington. The cast is supported by an orchestra of ten pieces. The performance was so remarkable that the faculty of the University Music Department personally undertook the responsibility of underwriting a performance for Summer Session students which filled Meany Hall last July 8th.

It will be interesting to know that Myron Jacobson, while a pupil of Rimsky-Korsakoff was entrusted with the coaching of singers for the first performance of Korsakoff's operas "Coq d'Or" and "Pan Voyevoda" at the Musical Drama Theatre in Petrograd. The work of this Northwest group bespeaks the broad experience and musicianship of Mr. Jacobson.

A charge of fifty cents will be made for the performance April 15, to cover the actual cost of production.

An Open Letter to Music Supervisors and Teachers of the Northwest

Dear Co-workers in School Music:

ALTHOUGH we are still in the midst of our active season, we are approaching the end of the school year—a time which holds special significance for what is known in the business world as the annual inventory. This year, especially, are we given cause for serious thought regarding our destinies and for question as to policies for the future.

Will another school year be a repetition of the one soon to end? Or will we find increased opportunity for service, greater satisfaction from the knowledge of work well done, and a firmer sense of security for continued employment in our chosen profession?

If we take stock of our past accomplishments, our present abilities, and our future aims, we must come to the conclusion that our circumstances, with due allowance for the present economic situation, are determined to a large extent by our attitude toward our profession.

The great majority of those now in the school music profession are coming to realize that there is no finer opportunity for self-betterment, with the resultant great improvement in one's work, than that offered by the meetings of the Music Supervisors Conference, National and Sectional. At these meetings the finest of school music talent, vocal and instrumental, is displayed. The best available authorities discuss the newest procedures for obtaining the desired results in school music. There are afforded social contacts with others of the profession that we may remember and cherish the rest of our lives.

No one can afford to be without the benefits of membership in this great organization, if he wishes to succeed to the ultimate in his own professional development. To the person who feels that he cannot afford the few dollars the membership costs him, we can truly say that never has there been a time that any of us could better afford to spend the money for this purpose.

Obviously, to enjoy the greatest benefits from Conference membership, one must keep a continuous active interest in Conference affairs. The JOURNAL, the Yearbook and the various mailings sent to us from the Conference office, afford a graphic picture of the year-round Conference activities that are carried on in our behalf. In the six United Conferences, which comprise the National Conference, there are at the present time nearly four hundred committee workers and officers giving their time, energy and money to the work which is carried on for our benefit. The Northwest Conference, as a part of this great organization, must assume its full share of responsibility to the cause of music education in America and in the Northwest.

Every person interested in school music and reading these lines, who is not a member of the organization, is earnestly invited to share these benefits and responsibilities.

Sincerely yours,

CHARLES R. CUTTS,
First Vice-President.

Music Supervisors Journal

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The Deaf Boatman. (Czech) SSA.....	Kodaly	.08
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North Central Music Supervisors Conference

April
22-26, 1933

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Fourth Biennial, Grand Rapids, April 22-26

"GLORIFY AND PERFECT THE AMATEUR"

Saturday, April 22—Morning

- 8:00 Registration Desk in Exhibit Hall. Order Yearbook, get banquet tickets, tickets for various breakfasts, luncheons and dinners. Sign up for Caravan to Interlochen for Thursday. Visit Exhibits. See display of our educational achievements.
- 8:00 Grand Rapids Saturday Morning Instrumental Classes in Vocational High School. (Official program booklet will contain complete schedule—44 classes.)
- 9:00 General Session (Auditorium B): Cooperation of Music Clubs and Schools. Presiding, Mrs. George W. Langford, Pres. Michigan Federation of Music Clubs. Address: "Ways in Which Music Clubs Can Cooperate with Schools", Mrs. B. Bradford Murphy. Demonstrations: A type of cooperation of Grand Rapids Junior St. Cecilia Society. Mrs. Blanche Fox Steenman. "German Music." Two piano solos, violin solo, vocal trio in costume, 9th grade mixed chorus, a folk song dance. Senior High School Division—Arranged by Mrs. B. Bradford Murphy. Creston A Cappella Choir Boys; Davis Tech Male Quartet; Junior College String Quartet; St. Cecilia Little Symphony, Albin Pruesse, Conductor. MacDowell Colony 25th Anniversary Observance.
- 10:00 Tryout for North Central Chorus.
- 10:30 Piano Class Demonstration—Blanche Fox Steenman. (Auditorium C.)
- 11:00 See new material for your glee clubs (Exhibit room). Visit York Band Instrument Factory (South Division Street. Inquire about special transportation).
- 12:00 Informal luncheons. Tryouts for North Central Orchestra.

Saturday, April 22—Afternoon

- 1:00 Tryouts for North Central Chorus. Registration in Exhibit Hall.
- 2:00 Tryouts for North Central Band. (Note: Rehearsal Schedules will be announced in special bulletin and in official program booklet.)

- 2:00 General Session: Music Demonstration of Rural, Suburban and Small City Systems (Auditorium A). Edith M. Keller, Ohio State Music Supervisor, presiding. (Miss Ada Bicking, Michigan State Music Director, has assisted in providing the program.)

Isabella County Camp Orchestra—Donald Carpp.

Address: J. R. Crouse, (Cleveland, Ohio) Founder of Hartland (Michigan) Area Project.

North Branch, Michigan, Sixty Piece High School Band, John Church, conductor. (Population of town 700, Senior High 60, Junior High 63.)

- 4:00 Rehearsal of Michigan Male Chorus Association. (Auditorium A).

- 4:00 Annual Meeting of National School Orchestra Association. (Auditorium C). Adam P. Lesinsky, (Whiting, Indiana) President.

- 5:00 Have you seen the new appreciation material? How about the Educational Achievements Exhibit? (Exhibits close at 6:00 P. M.)

- 6:00 Informal Dinners:

Michigan Male Chorus Association Dinner at Pantlind Hotel Ballroom.

Saturday, April 22—Evening

- 8:00 Grand Concert: Michigan Male Chorus Association (Auditorium A). Guy L. Stoppert (Flint) President. Port Huron Schubert Club, George MacComb, conductor. Grand Rapids Excelsior Club, Willem Van Gemert, conductor. Flint Groves Male Chorus, Clarence Eddy, conductor. Pontiac MacDowell Male Chorus, A. A. Glockzin, conductor. Lansing Orpheus Club, Fred Killeen, conductor. Grand Rapids Schubert Club, Haydn Morgan. Kalamazoo Male Chorus, Don E. McDowell, conductor. Flint I. M. A. Glee Club, William W. Norton, conductor.

The program will include one number by each chorus and the following will be sung by the combined choruses:

A Prayer of Thanksgiving.
Now Let Every Tongue Adore Thee.....Bach-Davison
The Two Grenadiers.....Schumann-Zeiner
Sweet and Low.....Barnby-Dressler
Song of the Sea.....Stebbins
Morning.....Speaks-Baldwin
Hunting Song.....Kun
Border Ballad.....Mauder
Media Vita.....Max Bruch

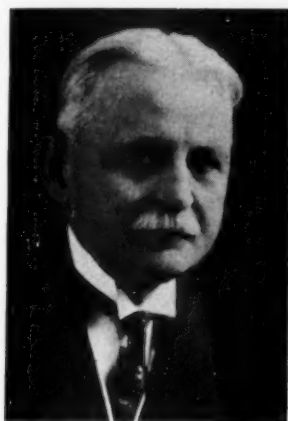
- 10:00 Informal Singing with Male Chorus Members. Clarence Eddy in charge.



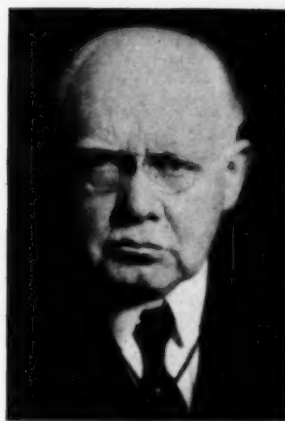
The Michigan Male Chorus Association will appear in a grand concert Saturday evening, April 22.



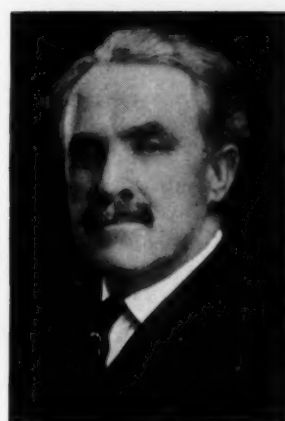
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Speaker, General Session



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Sunday, April 23—Morning

10:30 Special Music in the churches featuring school children in intermediate and junior choirs, church and Sunday School Orchestras.

Sunday, April 23—Afternoon

1:00 Luncheon: Officers and Board of Directors (Pantlind Hotel Parlor A).

3:00 Address or Special Ensemble Program at Fountain St. Baptist Church.

4:00 Joint Recital at Fountain St. Baptist Church. Arthur Hackett, tenor, from University of Michigan School of Music, and Emery Gallup, Grand Rapids organist.

5:30 Rehearsal of United Choirs in Auditorium A, Harper Maybee, conductor.

6:00 Informal luncheons.

Sunday, April 23—Evening

7:30 Union Church Service in Auditorium A. United Choir Festival conducted by Harper C. Maybee, Head of Music Department at Western State Teachers College, Kalamazoo, Michigan, with the cooperation of the following Grand Rapids churches:

CHURCH AND MINISTER	CHOIR DIRECTOR
Bethany Reformed—Rev. Ter Louw.....	Andrew Sessink
Bethlehem Lutheran—Dr. George Fahlund....	Henry Brandt Rose
Burton Heights Methodist—Rev. W. C. Perdew.....	
.....Mrs. Harold W. Smith	
Central Reformed—Rev. John A. Dykstra.....	Charles E. Vogan
East Congregational—Rev. James W. Fifield.....	Paul Humiston
English Trinity Lutheran—Rev. Ralph J. White....	Dale Gilliland
First Methodist Church—Rev. George McClung....	Frank Showers
First United Brethren—Rev. I. E. Runk.....	A. J. Mitchell
Fountain St. Baptist—Dr. A. W. Wishart.....	Emory Gallup
Grace Episcopal—Rev. Lewis B. Whittemore.....	Verne Stillwell
Hope Lutheran—Rev. E. L. Schwan.....	Andrew Sessink
La Grave Avenue Christian Reformed—Rev. Herman Bel.....	
.....Seymour Swets	
Park Congregational—Dr. Charles W. Merriam....	Harold Einecke
St. Marks Pro-Cathedral—Very Rev. Charles E. Jackson....	
.....Harold Tower	
St. John's Evangelical—Rev. F. R. Schreiber.....	Elsie Thole
Second Congregational—Rev. E. Paul Sylvester....	Benn Leavenworth
Smith Memorial Congregational—Rev. Herbert McConnell....	
.....Louis McKay	
South Congregational—Rev. Harold Skidmore.....	
.....Mrs. Anne Michaelson	
Trinity Methodist Episcopal—Rev. LaRoy Robinson....	Jans Helder
Westminster Presbyterian—Rev. John R. McMahon....	Peter Smits

Music by United Choirs will include:

O Rejoice Ye Christians.....	Bach
Jesu, Friend of Sinners.....	Grieg
Alleluia! Christ is Risen.....	Kopplhoff
Souls of the Righteous.....	Noble
In Joseph's Lovely Garden.....	Dickenson
And the Glory of the Lord.....	Handel

Special Number by Western State Teachers College Choir, Harper C. Maybee, Conductor.

O Praise the Name of the Lord.....Gretchaninoff

Address: "Music as an Interpreter," Very Reverend Charles F. Jackson, Pastor St. Marks Pro-Cathedral, Grand Rapids, Michigan.

10:00 Lobby Assembly: General Singing of Sacred Numbers. Jacob A. Evanson, Western Reserve University, Cleveland, Ohio, in charge.

Monday, April 24—Morning

9:00 General Session: Fowler Smith, First Vice-President (Detroit, Michigan), presiding. (Auditorium B.)

Invocation: Rev. Ralph J. White (Trinity English Lutheran Church).

General Singing: "America, the Beautiful" led by Haydn Morgan, Host Supervisor.

Addresses of Welcome: Mayor John D. Karel, Supt. L. A. Butler, Webster H. Pearce, State Supt. of Public Instruction.

Response and Address: President William W. Norton.

Music Program: Evansville Central A Cappella Choir, Evansville, Indiana, Lois T. Hadley, Conductor.

10:00 General Session (continued): "Relation of Private Music Teacher and Public School Music." Miss Susan Ferguson, President Michigan State Teachers Association (Battle Creek) presiding. (Auditorium B.)

Address: Dr. Glenn Dillard Gunn, Chicago Musical College.

Address: Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University, New York City.

Discussion.

11:00 Visit Exhibits. (See sample uniforms for your band, and those band displays in the Achievement Exhibits.)

12:00 Informal luncheons.

Piano Teachers luncheon.

American Institute of Normal Methods, at Hong Ying Lo American and Chinese Restaurant, 180 Monroe Avenue, Campau Square—40c.

Monday, April 24—Afternoon

1:00 Visit Exhibits. (Examine new orchestra material and see the orchestra pictures.)

2:00 General Session: Junior High School Problems. Treatment of the Adolescent Voice, etc., John W. Beattie, Northwestern University, Evanston, Illinois, presiding and speaking. (Auditorium B.)

Discussion and Demonstrations: Ralph W. Wright, Director of Music, Indianapolis, Indiana; Mary Kiess, Haven School, Evanston, Illinois.

"A Coöperative Program of Music Education," Arthur A. Hauser, Chairman, Exhibits Committee, member of Executive Board of Music Education Exhibitors Association.

4:00 Three Clinics:

Choir—Mrs. Carol M. Pitts, Omaha, Nebraska (Organizing Chairman of North Central Choir).

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fasteners\$1.75	Batons.....25c - \$6.00
Blank Books.....10c - \$1.25	Transposing Charts.....\$1.00
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LYON & HEALY

Wabash at Jackson
CHICAGO

Huron at Euclid
CLEVELAND

Band—A. R. McAllister, Joliet, Illinois (President National School Band Association), and Gerald Prescott, University of Minnesota, Minneapolis (Organizing Chairman of North Central Band). Music to be used: Peter Schmolli Overture—Weber; Alma Mater Overture—Hadley; One Beautiful Day—Hildreth.

Orchestra—Adam P. Lesinsky, Whiting, Indiana (President National School Orchestra Association), and Ralph Rush, Cleveland, Ohio (Organizing Chairman North Central Orchestra). Music to be used: Seventh Symphony (2nd Movement)—Beethoven.

5:00 Visit Exhibits. (See sample choir robes.) Be sure to spend some time at the "Achievement Exhibit."

6:00 Informal dinners.

Monday, April 24—Evening

8:00 Grand Rapids Night (Auditorium A). Haydn Morgan, Music Director, in charge. All-City Band, 120 players. All-City Junior High School Girls' Glee Club, 500 singers. All-City Orchestra, 120 players. Combined H. S. Choirs, Mixed Choruses, 400 singers.

10:00 Lobby Assembly. John Minnema, Director of Music, Cicero, Illinois, in charge.

Tuesday, April 25—Morning

9:00 General Session: Russell V. Morgan, Director of Music, Cleveland, Ohio, Presiding. (Auditorium B.) Music Program: Findlay, Ohio, High School A Cappella Choir, Wendell Sanderson, Director.

Address: "Our National Music Camp," Mrs. Edgar Stillman Kelley, Oxford, Ohio.

10:30 Business Meeting: President William W. Norton, Presiding. Reports of Committees; Election of Officers for 1935; 1935 Invitations.

11:00 Visit Exhibits. (Look over the operettas. See the costuming in the displays of Achievement Exhibit.)

12:00 Informal Luncheons:

State Chairmen—Fowler Smith, in charge. (Parlor B, Pantlind.)

Northwestern University at Rowe Hotel—Gladys Silsby, in charge.

National School Orchestra Association—Adam P. Lesinsky, President.

Tuesday, April 25—Afternoon

1:00 Visit Exhibits. (See the instrument displays and Music Achievement Exhibit.) We thank Ralph W. Wright and Committee for latter.

Divisional Meeting Demonstrations

2:00 **Elementary Division.** Chairman: Miss Elsie M. Shawe, Director of Music, St. Paul, Minnesota (Pantlind Ballroom.)

1. Numbers by Grand Rapids Elementary Orchestra.

2. "Developing Elementary School Band and Orchestra," Dr. Joseph E. Maddy, University of Michigan.

3. Songs by 5th- and 6th-grade chorus (200), Haydn Morgan, Conducting.

4. Original part-song invention demonstrated with a 5th- and 6th-grade class, Elsie M. Shawe, in charge.

5. "Instrumental Lessons in School Time," Russell V. Morgan.

2:00 **Senior High School Division (X-XI-XII), Auditorium C.** Chairman: Anton H. Embs, Director of Music, Oak Park, Illinois.

1. Demonstration: "A Subjective Approach to the Study of Harmony," Rossetter G. Cole, Chicago.

2. French Horn Double Quartet, from Davis Technical, South and Union, Grand Rapids High Schools.

3. Demonstration: "Problem of the Upper Voice with Young Tenors," D. A. Clippinger, Chicago, Illinois.

2:00 **Colleges and Universities:** Chairman, Howard Kirkpatrick, Dean of Music, University of Nebraska, Lincoln.

1. Revised College Music Training Courses, Karl W. Gehrken, Oberlin College, Oberlin, Ohio.

2. Music—Grand Rapids Junior College Glee Club.

3. "Evaluating Basis for Music as Entrance Credit," Dr. Earl V. Moore, Director University School of Music, Ann Arbor, Michigan.

4. Music—Trombone Quartet (Grand Rapids Junior College).

5. "Special Training for Music Projects in the Community."

6. "How Can We Further Arouse College and University Authorities to Greater Music Interest?"

Sectional Meetings

2:00 **Parochial School Music** (Swiss Room, Pantlind). Chairman: Dr. Earl W. Baker, Lawrence College, Appleton, Wisconsin.

"Music Education in the Catholic Schools," Sister Mary Antonine, Rosary College, River Forest, Illinois. "The Inception and Development of a Course in Music for Parochial Schools," Dr. Earl L. Baker.

"Music Program: Valparaiso University Choir, Frederick Schweppe, conductor.

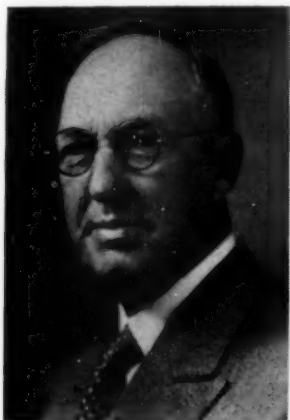
"Music Education in the Lutheran Schools," B. Schumacher, Milwaukee, Superintendent of the Lutheran Schools of Wisconsin, Missouri Synod.

2:00 **Music Appreciation** (Auditorium C). Chairman: Miss Lillian Baldwin, Cleveland, Ohio. "Redefinition of Music Appreciation."

Possible Brief Discussions: "Radio, Its Limitations and Possibilities in Teaching Music Appreciation." "Memory and Appreciation Contests: Their Virtues and Vices." "Relation of Music Appreciation to Vocal and Instrumental Work." "Correlation of Music Appreciation with Other Arts." "Concerts for Children."



ROSSETTER G. COLE
Senior High School Division



HOWARD KIRKPATRICK
College and University Section



HARPER C. MAYBEE
Conductor, United Choir Festival



PETER W. DYKEMA
Speaker, General Session

2:00 *Vocal Solo Audition*: Committee: Harry Seitz, George Strickling, Frank Showers. All high school vocal soloists eligible; a preliminary to a national award.

2:00 *Radio in Music Education*: Chairman: Edgar B. Gordon, Professor of Music Education, University of Wisconsin, Madison.

Radio Class Instrumental Instruction Demonstration. Dr. Joseph E. Maddy.

"The Radio As a Means of Propaganda for the School Music Program," Miss Effie Harman, Director of Music, South Bend, Indiana.

"The Technique of Radio Teaching" (discussion). Miss Myrtle Head, Supervisor of Music, Radio Instruction, Cleveland Public Schools, Cleveland, Ohio.

4:00 Complimentary Concert by Grand Rapids Symphony Orchestra (Auditorium A), Karl Wecker, Conductor.

5:00 Visit Exhibits. (What Small Ensemble Material Do You Need? See the Music Achievement Exhibit.)

Tuesday, April 25—Evening

7:00 Conference Cabaret—Hotel Pantlind Ballroom. Toastmaster: Alice Inskeep, Director of Music, Cedar Rapids, Iowa.

Music—Grand Rapids Schubert Club.

Speakers—"Greetings from the National," Walter H. Butterfield, National Conference President, Providence, R. I.; Outline of School Music Plans for A Century of Progress, Dr. Joseph E. Maddy, Chairman School Music Participation in A Century of Progress.

Entertainment: Dancing.

Wednesday, April 26—Morning

9:00 General Session: Gaylord R. Humberger, Second Vice-President, Springfield, Ohio, Presiding. (Auditorium A.)

Music Program: Grand Rapids All-City Junior High School Boys' Glee Clubs (500 voices, four-part).

9:30 Address: "Singing Youth," Dr. Hughes Mearns, School of Education, New York University, New York City.

10:15 Division Chairmen Summaries (7 minutes each).

10:50 Announcement: International Music Conference, Russell V. Morgan.

11:00 What Choir Music? (Visit the Exhibits.)

12:00 New York University Luncheon, (place to be announced); other informal luncheons to be announced later.

Wednesday, April 26—Afternoon

1:00 What Is Your Band Going to Play Next Year? Did You See Those Band Pictures? (Visit the Exhibits.)

1:30 General Session: William J. Bogan, Supt. of Schools, Chicago, Presiding. (Auditorium B.)

Music Program: Jamestown, North Dakota, High School Choir. Frances Rosenstock, conductor.

Suggested Subjects for Symposium: (1) "Attitudes of Administrators and the Public;" (2) "Is Music A Fundamental?" (3) "Comparative School Costs for Music and Other Subjects." (4) "Music Education's Increasing Value to Changing Society."

Superintendents: L. A. Butler, Grand Rapids, Michigan; J. W. Sexton, Lansing, Michigan; Harold Steele, Jackson, Michigan (and others).

Principals; Representatives of Boards of Education; Schools of Education; Parent-Teacher Association Representatives.

5:00 Last Chance to Visit Commercial and Education Exhibits.

6:00 Informal Dinners.

Wednesday, April 26—Evening

8:00 Grand Concert (Auditorium A).

Organization: Dr. Joseph E. Maddy, General Chairman; Mrs. Carol M. Pitts, Choir Chairman; Ralph Rush, Orchestra Chairman; Gerald R. Prescott, Band Chairman.

Conductors: Choir—Olaf C. Christiansen; Orchestra—Charles B. Righter; Dr. J. E. Maddy, Guest Conductor; Band—A. A. Harding.

PART I—ORCHESTRA

A Life of the Czar Overture.....Glinka
Pathetique Symphony (3rd Movement).....Tchaikowsky
Prelude to Act III Lohengrin.....Wagner
Carmen Suite No. 2.....Bizet

PART II—CHOIR

Plorate FiliiCarissimi
Praise the Lord from Heaven.....Rachmaninoff
Three KingsWillan
My Soul, There is a Country.....Parry
The GypsyZolotariev
The Turtle Dove.....Arr. Williams
Galway PiperArr. Clough-Leigher
Today There is Ringing.....Christiansen

PART III—BAND

Rienzi Overture.....Wagner
Ballet Russe, Nos. 1, 2, 3 and 5.....Luigini
University Grand March.....Goldman
BoleroRavel

Thursday, April 27—Morning

7:00 Caravan to National Music Camp at Interlochen, Michigan, (A short 150-mile drive through beautiful country) if sufficient number sign up at registration desk. Supervisors may wish to take their students in the North Central groups on this trip. (Railroad offers special rate, if trip is made by train.)

Solo Singing Competition

Open to Senior High School students (not younger than seventeen years) of the North Central territory, preliminary to final contests to be held at 1934 National Conference. Auspices Vocal Affairs Committee in cooperation with American Academy of Teachers of Singing. North Central Committee: Harry W. Seitz, 1690 Burlingame, Detroit, Mich.; George Strickling, Cleveland Heights, Ohio; Frank Showers, Grand Rapids, Mich. Competition to be held during the North Central meeting. For further information, and list of required music, write to the chairman, Mr. Seitz, at the address above given.



HAYDN MORGAN
General Chairman
Local Committee



MAMIE E. KUNSMAN
Assistant Chairman
Local Committee



ADAM P. LESINSKY
President, National School
Orchestra Association



A. R. McALLISTER
President, National School
Band Association



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\$2.50	up single with bath	\$4.00	up double with bath

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ROUND trip tickets over all railroads may be purchased by members of record. The required "Convention Identification Certificates" are supplied to members with their 1933 membership cards. Dues (Active \$3.00) should be mailed to the Treasurer, C. V. Buttelman, 64 E. Jackson Blvd., Suite 840, Chicago, Ill.

For information not obtainable from local ticket agents regarding special party rates, bus rates and other matters pertaining to lowest available transportation costs to Grand Rapids, write to the General Chairman of the Transportation Committee, Charles E. Lutton, 64 E. Jackson Blvd., Chicago, Ill.

"Educational Achievements" Exhibit

WHAT are you doing that is distinctive? What good idea have you to pass along?

The North Central Conference is planning an Educational Exhibit for the meeting at Grand Rapids in April, similar in purpose to the one displayed at Cleveland last year. Such an exhibit is an excellent device for the dissemination of ideas. It can prove of inestimable value to every supervisor in each of the twelve states included in our Conference. You can help make it outstanding.

When assembling your material for the exhibit, please keep in mind the following points:

1. The material should represent distinctive or unusual work or activities—a new type of musical ensemble or class, perhaps; a group winning high honors, a program given for a distinctive purpose, etc.
2. The chart should bear an explanatory label or labels including, in addition to the name of the organization, program, etc., the name of the director or teacher, the school, city and state, a statement or caption setting forth its significance.

March, Nineteen Thirty-three

3. Programs, pictures and similar small single sheet material must be mounted.

4. No material will be accepted after Saturday, April 8.

5. Material should be sent to:

Ralph W. Wright, Chairman Exhibits Committee
Director of Music, Public Schools
150 N. Meridian Street
Indianapolis, Indiana.

As soon as you have decided upon what you can contribute—and the sooner, the better—please clip the blank appearing below and mail it, properly filled out, to the above address.

Ralph W. Wright, Chairman Exhibits Committee,
Director of Music, Public Schools,
150 N. Meridian St., Indianapolis, Ind.

I will send for display the following items properly mounted and labeled on gray cardboard, 28" x 22", on or before Saturday, April 8, 1933:

TYPE OF MATERIAL	NO. OF CHARTS
<input type="checkbox"/> Children's Concert
<input type="checkbox"/> Courses of Study
<input type="checkbox"/> Creative Work
<input type="checkbox"/> Pictures
<input type="checkbox"/> Recent Programs, including Radio.....
Other Material (describe).....	

Return of material is (is not) requested. I agree to accept material returned and pay C.O.D. delivery charges or take the material on the last day of the Conference.

Signed.....

Position

Address.....

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THE first time "Chuck" Campbell played his new Connquor Trombone on a "Chesterfield Hour" program the artists all sensed a thrilling new power and quality of tone. Then Campbell played solo passages without leaving his chair—a feat previously unknown.

Nathaniel Shilkret, famous conductor, immediately became interested. Back in the studio control rooms, Engineer Colledge looked at the dials and read there the same story of unusual performance.

These impressions grew from day to day and finally it was decided to make a definite and scientific test—Pitting the Connquor with its "new principle" VOCABELL against the best of previous instruments without this modern improvement.

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The results absolutely confirmed the great superiority of the VOCABELL with its one-piece, rimless bell-edge. The instruments of science accurately measured and recorded this superiority. They showed far greater power, a more uniform scale and a smoother, sweeter tone than it was possible to get with the conventional type instrument. Read the details of this test in the letters reproduced here. They tell the story of what we believe is the most remarkable band instrument test ever made.

A few weeks later a similar test was made with Frank Guarante, Shilkret's principal trumpeter and one of radio's finest stars, playing the Connquor Trumpet. The results were exactly the same. Again the VOCABELL had triumphed.

The VOCABELL is exclusive with Conn and protected by United States Patents Pending. New Connquor models with VOCABELL are now available in Cornet (40A), Trumpet (40B), and Trombone (44H). The finest artists in all playing fields are buying Connquors because they make possible new playing effects that cannot be secured with any other instrument.

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Financing the School Band

H. C. WEGNER

*Superintendent of Schools, Waupun, Wis.
Secretary State and National School Band Associations*

DUE to economic conditions, with a tendency everywhere to curtail public expenditures, the school program is receiving careful scrutiny. The taxpayer is making pertinent inquiries as to the programs of the various departments with a view to justifying expenditures. Music is usually one of the first departments to receive attention. Being of a cultural nature, and its status in many schools described as extra curricular, the uninformed layman concludes that it is not absolutely necessary, and finds here an excuse to begin the curtailment of expenditures. The problem for both the educator and the musician is to demonstrate that music is neither unnecessary nor a luxury, but an essential and curricular in its nature.

The first step in this direction is to show wise and economical expenditures. Directors, in this connection, must face the fact that a depression exists. All directors as well as heads of other departments are anxious to secure the necessary equipment to carry out their programs, and, while their respective activities are functioning on the high plane of spectacular achievement, are inclined to ask for all they can get "while the asking is good."

This is only natural. Success begets enthusiasm and enthusiasm in turn begets public support. However, enthusiasm must not be allowed to run away with common sense—there is such a thing as "too much of a good thing", with consequent reaction and a temporary if not a permanent setback. All this is another way of saying in plain language "Be thankful for small blessings." If a director feels he is not receiving proper support, in order to carry out his program, he must bide his time until his program is more thoroughly sold and economic conditions warrant increased expenditures.

Regarding Instrument Purchases

So much for general principles, and now to offer some specific suggestions for financing the school band. Before launching into this part of the discussion, a further caution is apropos. Generally speaking, the public must be disabused of the suspicion that the purchase of band instruments is a "form of racketeering," the chief beneficiary of which is the director himself.

In many villages, small cities and some larger cities, the school band development was pioneered by directors who were in part, or entirely, recompensed for their work of teaching and training by commissions on the instruments purchased by the band members. Indeed, it is likely that except for this method of simplifying the financing at the beginning, many bands and orchestras which are now established and appreciated school and community assets would never have come into being. Instead of being unfair, this arrangement, where legitimately handled, actually shared the dealer's profits with the pupils and the schools; in other words, the value of the professional services given by the teacher and trainer were equivalent to a substantial discount from the retail price of the instruments purchased.



H. C. WEGNER

But now, with most schools providing for paid directors on either a salary or fee basis, the time is past when it is advisable for the director to handle the purchasing of instruments. Certainly, unless the person engaged as a director is in the music business and has a store stocked and equipped for such business, there is no excuse or justification for "pocketing commissions", unless the arrangement is understood and approved by the school authorities and all parties concerned. Dealers and manufacturers who ignore the ethics—and the law, in some states—are equally responsible with the directors for abuses that persist in this respect. Even in cases where such an arrangement may appear to be legitimate, directors who accept commissions lay themselves open to criticism—and it is this criticism—merited or unmerited—that alienates public and educational support.

A Word in Passing

As a corollary to the foregoing, let us hope that the day has gone by when directors went out to organize bands, selling pupils instruments, guaranteeing a playing band in so many lessons—and then departing at the end of the guarantee period. It should be considered unethical for a director to leave a band stranded, after a few weeks and then go to newer and greener pastures. This savors too much of racketeering, and undermines public confidence. It is too much like the salesman who sells you a set of books that you don't need and never will, or offers you a correspondence course with the promise of a high-salaried job upon completion.

Outfitting the school band is obviously a school matter. Most important among the items—after engaging the director—is the assignment of instruments to individual players, and the

purchase thereof, if not already owned by the players or the school. This requires supervision, and cannot be a "hit-or-miss" proposition. All instruments should be purchased through the school, and in the final analysis the pupils should receive the benefit of sale discounts which may be given. The plan at Waupun is to handle all finances through the school, charging pupils cost plus 10 per cent. This 10 per cent is a fund set aside to be used in purchase of routine supplies and minor repairs. Such a plan protects the director so that he is not likely to be criticized or accused of enormous "rake-offs."

Instruments Owned by the School and Pupils

Various plans are in use at present with respect to ownership of instruments, ranging from the plan where all instruments are owned by the pupils to where they are all owned by the school. The plan at Waupun partakes of both—namely, some instruments are owned by the school and some by pupils. The large instruments such as bass horns, contra bassoon, French horns, bass viols, drums, etc., instruments which are difficult to transport to and from school and which are unusually expensive, are purchased and owned by the school. All other instruments, with few exceptions, are owned by pupils. Pupils playing school instruments pay a rental of \$1.00 per month, which goes to the maintenance and repair fund.

Where the school purchases all instruments and loans them to pupils with or without rent, particularly the latter, the pupils are likely to apply themselves less diligently in practice and be more careless in the care and use of such instruments. We would hazard a guess that in such situations repair bills are likely to be considerable. Conversely, where pupils own their own instruments, they are likely to take better care of them and apply themselves more diligently in study. We are more likely to abuse and lack appreciation of other people's property than that which we ourselves own, and in which we have a financial investment. The parent who has invested fifty to one hundred dollars in an instrument is going to be more concerned to see that Johnny practices consistently and takes good care of his instrument, than where the instrument belongs to the school. To attempt to assess fines for misuse leads into a lot of alibis as to who is responsible for the damage, and into further complications in collecting the damages.

Pupil Purchase of Instruments

Under the Waupun plan, the pupil is first tested and purchases an instrument recommended by the director—one for which the director feels he is fitted and upon which there is a reasonable possibility of his being successful as a player. Parents, of course, have their own ideas as to what Johnny shall play, and it is the business of a tactful director to see to it that when the instrumentation of

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his band is completed he has something besides saxophones.

Having decided on the kind of instrument, the next step is to purchase one which meets the requirements of cost and quality—not necessarily expensive, but serviceable and within the financial means of the purchaser. It is also advisable, whenever possible, to purchase American-made instruments in preference to foreign makes, providing that suitable purchases can be made. The reason for this should be obvious, particularly in view of the high standards of the American product in workmanship and technical accuracy. Then, even the best of instruments need attention occasionally, and the matter of servicing foreign makes—particularly the cheaper grades—leads to complications which often prove expensive.

At this point we advise, wherever possible, the parent to purchase the instrument outright. If the parent is unable to do this, then we offer an alternate arrangement where he pays down say one-half the cost, and arranges to pay the balance in equal installments, paid regularly, so that at the close of the school year the instrument is paid for. E. g., an instrument costs \$80.00 add 10%—cost to parent is \$88.00. Pay down \$44.00—balance (\$44.00) divided into say four monthly payments of \$11.00 each.

At this point it is well to admit that, due to present economic conditions, with parents out of work, we are running somewhat in arrears in installment payments. Persistent and consistent efforts are needed to bill parents for balances due and to make collections. (A contract is made between the school and the parent, in which there is a clause to the effect that the instrument remains the property of the school until all payments have been paid.)

At the beginning of each year, after candidates for the band are examined, the director lists the number of instruments needed and authorizes pur-

chase in the quantity lots which usually mean a better purchase price. By this installment-finance method, instruments can be purchased at less cost to the pupils, and better terms can be made possible to parents of children who have limited means.

Music

The amount of money to be expended for music is of course somewhat dependent upon the size and completeness of the music library. A music library, like any library, can be built up from year to year. Instruction books, folios, etc., for individual use of the student, should be purchased by the pupils themselves; music for the band's repertory should be purchased by the school. Careful selection by the director of music that is suitable and which will be *actually used* is imperative. It is further advisable to secure, if possible, music on approval before final selection is made. Music is expensive—and, just as it is in a cafeteria, it is very easy for one's eyes to be bigger than one's appetite, and one's appetite bigger than the pocketbook. Wise, sensible spending is necessary today as never before, and the director that can exhibit a library that is *used*, is in a much better position than the wealthy man who proudly exhibited his library of books to a visitor saying, "These are my flowers." The visitor, taking a book from the shelf, noticing its newness and that the pages had not even been cut, replied, "I see—uncut flowers." There should be no uncut flowers in the music library. Don't buy what you cannot use, *use what you buy*.

Uniforms

Uniforms, much desired, are a big item of expense. Communities vie with each other in providing their bands with costly and at times gaudy uniforms. Uniforms do not make bands, but good bands will, in turn, command support that will provide

School Music at A Century of Progress Exposition

AS announced previously in the MUSIC SUPERVISORS JOURNAL, music education will be represented at A Century of Progress Exposition by a series of programs presented by outstanding organizations typifying present day developments in the field of school and college music. Among the events will be concert appearances of bands, orchestras and choruses representing various states and sections of the Union. Applications are being received from numerous school and college organizations from all parts of the United States. Selections are to be made by committees in each state, coöperating under the general direction of the Music Supervisors National Conference. Announcement of the scheduled groups will be made in the May issue of the JOURNAL.

Bookings already completed include contributions from the National School Band Contest to be held in Evanston; the National Music Camp; the Chicago Public Schools, which will provide a week or more of festival events under the direction of Dr. J. Lewis Browne; In-and-About Chicago School Music Festival under the auspices of the In-and-About Chicago Music Supervisors Club.

Committee in charge of the organization of the school music projects includes, Joseph E. Maddy, University of Michigan, Chairman; Edgar B. Gordon, University of Wisconsin; Ada Bicking, Michigan State Director of Music Education; Russell V. Morgan, Director of Music, Cleveland; A. A. Harding, University of Illinois, and C. V. Buttelman, Executive Secretary, Music Supervisors National Conference.

School and college groups desiring to participate should communicate with the chairman of the committee, Joseph E. Maddy, Box 386, Ann Arbor, Michigan.

appropriate and serviceable uniforms. We should hold no envy, for communities fortunate enough to be able to equip their bands with costly uniforms are not to be envied. The point I wish to make is that the first expenditure is to secure proper instrumentation and equipment. Uniforms are secondary and can wait or, if imperative, can be of a suitable and yet economical nature.

Summary

To sum up, expenditures for the band should be in keeping with the times. They should be limited to necessities, be carefully planned and economically justifiable.

RECESS

By MARK TIME

The Violin

By Bill (William) Jones, Jr., Esq.

THE violin which is the polite name for fiddle was invented by Antonio Stradivarius who discovered a secret varnish and had a large family who all spent their lives making valuable violins in which they pasted labels to show they were genuine. My father says this did not work very well because they neglected to invent a secret process for making the labels so it is necessary to have Experts to tell whether your violin is valuable or a imitation and you ought to trade it in for a new one.

The violin is used to play in the orchestra and to take lessons on and is very difficult principally because you cant tell whether you hit the right note until after you hear it and then it is most generally to late.

The violin consists of a handle called the neck with a box on the end with two holes in the top called F holes but I dont know what the F stands for. It also has a bridge and a chin rest which is just a name as it doesnt actually rest your chin. It has four strings which are G D A and E except when they get out of tune which is most of the time according to teacher which is the cause of the expression sound your A.

There are various kinds of violins including grenarrious amati, store violins and $\frac{3}{4}$ size ect. The viola is an instrument very much like the violin except it is slightly larger and sounds somewhat worse.

Violin playing is said to be good training because it learns you many things besides music including muscular co ordnation, self confidence and how to keep your wrist arched. It also teaches you to be patient and trust your teacher to know what is good for you even though it seems very waistful to spend so much time learning exercises that dont sound like much after you get them learned. If you practise enough and do not neglect to relax but remember your posture you may get to be a good player in time and can play solos. I would rather not bother.

I would rather play in the orchestra than play solos because even if you cant play very good it sounds swell in the orchestra.

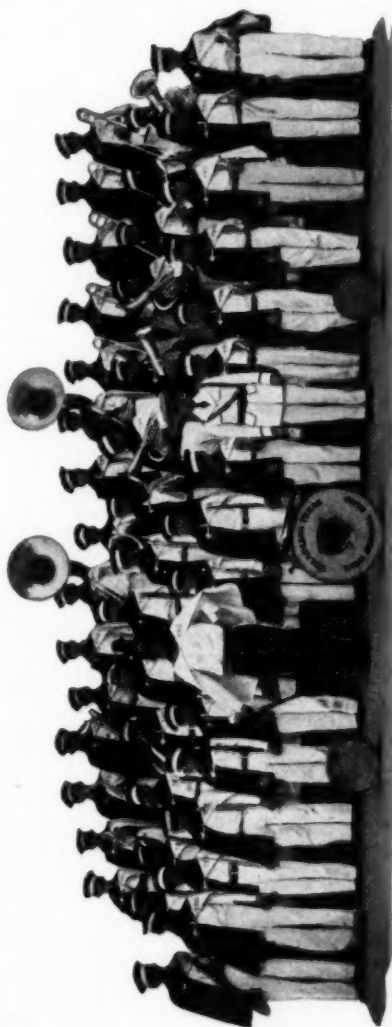
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March, Nineteen Thirty-three

Joe Berryman

School Bandmaster

of the South, a loyal friend of



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There's a young Bandmaster in South Texas who is making a big place for himself in school music history. His name is well known to all who read the music journals. Even "believe-it-or-not-Ripley" has featured him as perhaps the only Bandmaster ever to play "3 different instruments, with 3 different bands, in 3 different states within 12 hours time."

It was his work with the Texarkana High School Band that first brought Joe Berryman into school music prominence. In 1931 this band won second place in the Temple, Texas, Contest. And in 1932 they marched home from Waxahachie with the blue ribbon. This first prize winning band is pictured here.

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What Are the Practical Values of Music Education?

BERTRAM E. PACKARD, State Commissioner of Education, Maine:

THERE is no subject in the entire school curriculum that is of greater importance than that of public school music. Those critics of our public school system of an older generation, who would like to see music eliminated from the school program as an unnecessary subject and who consider it as more or less a fad or frill of educational fancy, are entirely incorrect in their views.

No study in the school curriculum combines to a greater extent the three essential elements which make any study of value.

In the first place the study of music is intimately connected with our everyday life. From earliest childhood music has a familiar and home-like aspect and it is as natural for most of our children to sing as it is to speak their native tongue.

In the second place it embodies to an unusual degree a highly cultural value. While other subjects in the school curriculum possess a highly cultural value yet they do not possess the first quality which I have mentioned, namely, familiarity and interest in every-day surroundings.

In the third place, music possesses as no other subject in the school curriculum spiritual value to a marked degree. The loftiest spiritual experiences which we may know are associated with music.

Music as an Avocation for Leisure Time

In our own day and generation we have witnessed a gradual decreasing among our citizens in the length of the day and of the week for active work. It is generally accepted that in the near future we shall witness a more marked reduction in the hours of labor. This will bring to our people a greatly increased amount of leisure time.

It is a responsibility of every school, both public and private, in every way possible to furnish to our pupils activities which they may utilize profitably and wisely in the increased amount of leisure time. The study of music to an unusual degree affords a wise outlet for the use of increased leisure time.

The avocational possibilities of music can hardly be surpassed by any other school activity. We have not yet begun to realize the uses to which music may be devoted in all our communities as a pleasurable and profitable avocation. There is no good reason why this work in band and orchestra and vocal music, so wisely begun in school years, should cease when our pupils become citizens in their several communities.

The possibilities of further study of music along the lines outlined in the public schools are immeasurable. Unless we continue in this work which is of so great importance to our young people as well as in other activities in our public schools which have a carry-over value in life not possessed in any way by the more traditional

ALMOST everyone "likes" music. But we are doing without many things we are fond of these days. Before we pay our money—especially tax money—for anything, we make sure we need and can afford what we receive for the expenditure. We are learning to discriminate between necessities and luxuries; between fundamentals and fancies. Almost everything is being tested and weighed. Education is receiving special scrutiny—and, in some cases, attack. Music, as an accepted factor in present-day education, must have its share of attention.

Obviously, school-sponsored musical training for our children is desirable, but is it important from the standpoint of public education? If so, what are the practical reasons that justify for it a share of our tax budgets?

In the paragraphs on this and following pages some of the "practical aspects" of music education are discussed by prominent educators and laymen. Except in instances where articles or excerpts are otherwise credited, the material was written for the Music Supervisors Journal, or is published by special permission and may be reprinted with or without crediting this magazine.

subjects we are taking a perilous step in the interest of our future citizenship.

We must be ready for more leisure time and unless our future citizens can wisely and profitably employ their leisure time it becomes a menace rather than an asset to any community. Long after our pupils in the public schools have forgotten the lessons they have learned from the more traditional subjects they will continue to enjoy and utilize their work in music and it will prove to be of lasting value, not only to themselves but to the community in which they may live.

BEN G. GRAHAM, Superintendent of Schools, Pittsburgh, Pa.:

"... Unfortunately, in many school districts at the present time, due to economic conditions, steps are being taken to reduce budgets. Since music is one of the subjects which has come into our program of studies in recent years, it is being dropped as a high school subject and teachers are being discharged in order to decrease school expenditures.

"This is a shortsighted and inexcusable policy. Music has established a place of major importance in our secondary schools. If any subjects of the school curriculum are to be suspended or removed, certainly they should be subjects which were established hundreds of years ago, and which at the present time have no place in a modern school curriculum, and not subjects which are so vital in meeting a real need in American life as public school music supplies in the modern school."

E. W. NEWTON, Boston, Mass.:

IT is of vital importance that America become a musical nation, not from the standpoint of the professional musician, but as estimated by the practical business man, which means that all of the people should have enough music to act as an *emotional stabilizer*." So says Charles M. Schwab, and he ought to know.

The object of all education, the reason why Uncle Sam pays \$1,250,000,000 for public schools, is to make good citizens. But what is a good citizen? It is one who is well balanced. What does well balanced mean? It means this: an equal development of the intellect and the emotions supported on an adequate physical basis—that is developed through games, sports, hiking and so on.

In the public schools the child studies arithmetic for two reasons: (1) that he may acquire ability in mathematical calculations; (2) that he may gain a degree of intellectual development, which means that he can think better. To a certain extent he studies other subjects, such as grammar, geography, reading, and so on, for the same purpose; but there is only one subject which to a large extent develops and trains him for control emotionally, and that is music. That is the reason why music in the public schools is not only equal in value to other studies, but is distinctly superior in making good citizens.

Music as an Emotional Stabilizer

Heretofore we have paid much attention to the child's development intellectually, and neglected him emotionally. When the child attains the age of citizenship the greatest danger will come in his hours of leisure, and here is where the citizen who can think well, with *emotional stability*, becomes a credit to American citizenship. Statistics bear me out in the statement that a singing people with illiteracy reduced to the minimum are the most progressive, the most capable of governing themselves, and the least liable to go off on a tangent because of fire-brand agitation.

The former country of Austria-Hungary, taken as a whole, was not a singing nation and had an illiteracy of 28 per cent. Italy, a distinctly singing nation with an illiteracy on the whole of 37 per cent, resisted and is still resisting destructive tendencies much more successfully than the former Austria-Hungary. Spain, notwithstanding the educational laws which have more or less become dead letters, is fifty per cent illiterate, but a singing nation, and hence is struggling with considerable success against the tendencies of disorder. There has not been, there never will be any danger of Germany becoming too radical, because the Germans are a singing nation and but three per cent illiterate. This fact is what makes the German people now proof against surrender to wild emotional persuasion. If the government that Germany had had been ideal the German people would have followed it.

America is in no particular danger, because it is only 7.7 per cent illiterate, with a strong tendency toward becoming a singing people; but there are certain sore spots in America, and these

sore spots are the places where the local government does not appreciate the value of music as a stabilizing element. If all governing forces in America could realize that the music supervisor and the work he is doing is helping America politically more than any other one force, because he is providing the masses with emotional sanity, his work would be better supported financially and considered of vital importance to every community.

RALPH T. FISHER, Vice-President, American Trust Co., Oakland, Calif.:

I HAVE been asked whether in times like these I can still approve of musical education in our public schools. Admittedly we are overburdened with taxation. Incomes of the most favored have been reduced. Incomes of others have ceased altogether. Under such circumstances, can we then afford music in our schools?

Obviously, there is no lack whatever of technical training in our educational system. On the contrary, our technicians and experts are now so numerous and so efficient that they are producing more of everything than the whole world can consume. The economic problem before us is not how to increase production but how to limit production and how to divide equitably the profits from the delimited output.

If this be true, there can be no escape from the further resulting problem as to the wise use of that leisure time which is an increasing by-product of this technical age. Music is truly not the only wholesome avocation. Our schools recognize the importance of the play spirit and the cultivation of the taste for good literature; but I doubt personally if there is any other interest to compare with music in its power to inspire, to elevate and to dominate the ideals of a people.

If this be so, then the appreciation of music like all other cultural values must be cultivated during the school age; and this is only another way of saying that music must have its intelligent and reasonable place in our public school curriculum.

R. J. GORMAN, Principal Charleston (W. Va.) High School:

IN reflecting back over twenty years of athletic coaching, I have often regretted that the pleasure of playing football, basketball, etc., was limited to school years or a very short time after high school or college days.

In the meanwhile, I noticed the enjoyment that even old men derive from playing instruments in Shrine bands and music groups of similar organizations. I have seen more than a hundred such bands in a single parade where the players were almost wholly men of various professions who were deriving pleasure from music as an avocation. In these days when it appears that the use of leisure time is one of the problems we must solve, music furnishes one solution for that problem.

If we were to stress music, even as an extra-curricular subject, to the extent that we stress athletics, it seems that we will afford our young people training and skill in work that can prove a source of continued pleasure and enjoyment even into relatively old age. And with this will come a corresponding appreciation of cultural values.

BRUCE A. FINDLAY, Manager, Exploitation and Public Relations Dept., Los Angeles Chamber of Commerce:

WITH the advent of the radio into the home has come the greatest variety and assortment of music that any nation has ever been privileged to hear. The youngster of today has heard more great and more terrible music, more famous and more infamous musicians, than his grandparents heard in all of their lives. To turn a youngster loose in this maze of music without some appreciation of that which is worth while and why, is to deny him a cultural outlook on life that will help and aid him in selecting his musical friends as he would his personal friends.

There are in the United States today millions of men and women whose lives are brighter and whose homes are happier because of some course in music appreciation offered them in school, some opportunity to give expression to their love for music through chorus work, some inspiration that has come to them through contact with a musical organization, all of which they would have been denied in total had it not been for the public school instruction.

With curtailed family revenues private music instruction has been reduced almost to the vanishing point. It is unthinkable and unsafe that we should raise a generation of young people who have been denied one of life's richest experiences—participation in, and appreciation of the worth while in music.

HOWARD PILLSBURY, President, New York State Teachers Association, Albany, New York:

THERE is an insistent demand today for the elimination of fads and frills from our schools. What is a "fad" or a "frill"? The answer, undoubtedly, varies with the times and the background of the speaker. In 1633 reading and writing were fads and frills. One could carry on the simple life of the early colonies very well without them. There were few books and no newspapers, and one's mark served for the signing of legal documents. In 1733 arithmetic was a fad. It was considered a most difficult subject, one which few pupils could hope to study successfully and few teachers teach. In fact a reputation as an "arithmetician" constituted an open door to teaching preferment. In 1833 geography and history were fads. In 1933, what is a fad? While it is difficult for the average critic to give a definite answer to this question he usually has in mind anything which was not taught in the school which he attended; in other words, to him all the changes of modern education are fads and frills.

* * *

Perhaps the activities of the school next to supervision most frequently attacked as "fads and frills" are art and music. Yet never were the problems of a wise use of leisure time so acute as at present and these problems are destined to increase in magnitude with the inevitable increase in leisure. The creation of leisure without a corresponding provision for the resourceful use of that leisure is filled with dynamite. A love for good literature, music and art is our best defense against the misuse of this increasing leisure. They do add slightly to the cost of education but can we safely eliminate them?

Vocational education—home economics and industrial arts—also add to the cost

of education but for a large proportion of our children they represent the most valuable activity and materials of learning that the schools have yet devised. If we believe, as the traditional school does, that it is important through our college preparatory courses to keep open the road to the professions for the comparatively small number who can profit by such training, then surely any democratic theory of education makes it equally imperative that the great mass of students who are destined to occupations involving the use of the hands should have equal opportunity for preparation for their vocations. There are a wealth of studies showing the close connection between the lack of a trade and a career of crime. Can we safely take the chance involved in dumping these children into the scrap heap?

* * *

The schools of today with their "fads and frills" are the most important stabilizing influence we have in the community. Every thoughtful citizen has been amazed during this period of depression at the almost negligible amount of lawlessness and disorder. While this is due to many causes, much of the credit for the high morale of our people in this time of economic distress belongs to those very "fads and frills" which have enabled the school to function in a truly educational fashion in the lives of its pupils. Upon these so-called "fads," much more than upon traditional subjects, important as they are, this country must depend for the attitude of its citizens toward their community life and their responsibilities.

It may well be questioned whether many of those activities which have found their way into the curriculum in response to the needs of the twentieth century are not much more necessary to sound education today and have not, therefore, a much greater right to continuance in the curriculum than some of those which came in response to the needs of the seventeenth century when social conditions were very different.

—Excerpts from a radio address delivered on a program of "Our American Schools" over a nationwide network of the National Broadcasting Company, January 8, 1933.

EVAN BAILEY BROCKETT, Chairman, Illinois State High School Conference, 1933.

"... If I were writing a dictionary like Dr. Johnson's I would define Frills as: Subjects in school curricula that yield nothing useful or cultural above the 8th grade except to specialized students. And I would define Essentials as those subjects and accomplishments that quicken the subjective self, develop personality and character, and prepare for enriched and useful life."

JOURNAL OF EDUCATION (from an editorial):

"... Never in the world's history has there been a greater challenge to educational leadership than today. This challenge must not be accepted as an opportunity to fight those who are clamoring for the cutting of school budgets. It must be accepted as an opportunity to leaders to convince a public whose cry is: 'Cut out the frills. Get back to fundamentals,' that the fundamentals of this generation are not the fundamentals of the last generation. The public must be told this in a reasonable convincing way, not in a spirit of antagonism."

W. R. HERSTEIN, President Memphis (Tenn.) Chamber of Commerce:

THE ultimate character of a nation is a composite of many influences. After solving the problems of food and shelter, and providing for the national security, history reveals that a people inevitably turns to the finer things of life. Of these, literature, art and music have been the most potent forces in determining the destiny of the community. Left to haphazard, these forces may become the instruments of degradation and decadence. Properly exploited, they play a major part in making a nation great and causing it to leave a legacy of beneficence to civilization.

Of the three cultural features named, music may be said to enjoy the most universal appeal. "Let me write the ballads of a nation, and I care not who makes its laws," is a sentiment already having public acceptance. "Certain strains of music affect me strangely," says George Eliot through one of her characters in *The Mill on the Floss*. "Under their influence I could be capable of heroisms."

Economy in public expenditures is the order of the day and is properly applauded. Yet wise and discriminating economy is what is desired. In matters of education, the present scholastic generation will be most vitally affected by the nature of economies introduced. The fate of music demands careful attention. Shall its character be left to degenerate into the vile caricatures and parodies of the art which are so eagerly pressed upon us by those interested only in its commercial phase? Or should we not, rather, make this potent and vital influence a matter of national concern? Is it fair, or safe, to deprive the next generation of America's rulers of a proper foundation in this constructive or destructive influence? Let us not be penny wise and pound foolish during the period of emergency. Let us continue, through proper guidance of our youth, to inculcate in them a love for the beautiful, the artistic, the noble in music, and see to it that they enter manhood and womanhood with an adequate appreciation of this valuable cultural asset, with its vast possibilities for smoothing off the rough edges of our community life, for furnishing comfort and consolation and for supplying a wholesome, stimulating leisure-time activity.

WILLIAM JOHN COOPER, United States Commissioner of Education:

MUSIC should occupy a prominent place in the curriculum for the boys and girls who are now in school. These people will be the voters and the men and women who will be running the country in 1940 and 1950. It is important, therefore, that so far as we can we should foresee the demands on these people. Of these an important one will be that they know how to spend their leisure time. Certainly nothing can occupy this leisure time to better advantage than music.

* *

The general objectives most often subscribed to in these [music] courses have been classified under these heads: Aesthetic, creative, disciplinary, emotional and ethical, leisure time, physical, social and vocational. Although all of these objectives may be legitimate we wish to stress the place of music in the spending of one's leisure time. In Long Beach, California, this aim is prominent: "Mu-

sic," it is said, "provides a safe emotional outlet for leisure time through establishing high standards in tastes and habits in music."

* *

Students who have been measured by standardized achievement tests show that they do just as well when they enter college with as much as 50 per cent of their work of a vocational nature. If we could gather statistics on students who have submitted music for a fourth or a fifth of their admission requirements it would be an interesting experiment. . . . I have no doubt, therefore, but that students of music will do just as well if they are allowed to take into the college at least half of their work in music if it is well done.

* * *

Music has entered the curriculum of our secondary schools in response to the needs of a new group of pupils. Only a small percentage of these pupils are actually planning to be professional performers or to be teachers. Most of them are taking music as a method of spending their leisure time. This leisure time we have seen must inevitably increase, and music study should increase with it. —Excerpts from an address, "Music in School as Training for Leisure," delivered before the Music Teachers' National Association Convention, Washington, D. C.

WALTER H. MALONEY, Attorney at Law, Kansas City, Missouri:

I, A LAYMAN, have been asked my impression of the activities of the music department of our schools, and when I give the matter thought I wonder why music is not classed as a much more important element. If the essentials, as the three R's have been known throughout the years, really equip a student to earn a living, surely the way to better enjoy that living is likewise an essential.

It would seem the enlargement of the music courses is justified. The right of a child to a working knowledge of that with which he comes in constant contact throughout his life, is a natural right. The music of the masters either ancient, medieval or modern, ought to be as necessary and useful as much of the history and literature we consider very important.

As one views a performance by thousands of school children in the music festivals of our Kansas City schools, he quickly realizes the benefits to the present day students. He is solemnly impressed with the great good accomplished and sees a democratic school organization educating a nation to better use its leisure time, now so often wasted. He realizes that among the rich and poor alike it finds and develops talents that otherwise would not be known; he feels himself among a type of people, not classified as rich or poor, not as business men or musicians, not as soldiers, athletes or the like, but as a community with a taste for something cultural and elevating. He sees an artistic picture, where a working knowledge of music, the greatest of the arts, is placed within the reach or grasp of any progressive mind.

Therefore, to the schoolroom should we look for the enlargement of this knowledge and culture, where these many hidden talents may be sought out and encouraged. With it all we can anticipate improved intellects, a finer culture, and a better people for the future, of which our students will be a part.

DAISIE L. SHORT, Oakland, Calif., Underwriter Equitable Life Assurance Society; Former Director Oakland Board of Education; Former Director State Board of Education:

THE best advocates of the worth of music in the schools are not the music teachers or the musically trained laymen. Those of us in adulthood today who were allowed to go through our years of so-called schooling without being introduced to this most precious heritage are the best judges of the need of training. We are the ones who know what it means to have ears and be unable to hear.

Let us recall that music is a relative newcomer in the field of education. Music is a particular essential of education in a democracy. During the centuries when the right to be educated was the right of the few, music was not a formal part of the curriculum, along with art and good manners, it was taken care of as part of the general home environment.

It is in America, where the school is open to all of us, and relatively few of us come from cultivated homes, that we need musical instruction. It is here, where we have abandoned class distinctions, that we need mass culture. It is here in America that we have, in recent years, succeeded at last in securing trained teachers and inclusion in the curriculum.

It seems inconceivable that anyone should propose today to rob our children of the exalted relaxation, the intellectual delight, the moral values, of music. Let us abandon the stupid notion that music is an "extra" or an affected social accomplishment. Music, like literature and art, is bread for the soul. Let us hold on to that which is good. Let us not go back to musical illiteracy. Let us not betray the next generation. Let us go spiritually forward. Let us not return to the concept of a minimum. We owe our children an introduction to the whole of the social culture.

THE BUSINESS WEEK, March 23, 1932 (from an editorial):

"... Communities are everywhere engaged in the suicidal effort to maintain their private standard of living by deflating the public standard of living and returning to the pioneer conception of government as consisting of a sheriff, a post-office, and the extravagance of a little red schoolhouse.

"This kind of economy is not only futile and foolish, it is in direct contradiction of the fundamental economic forces at work in every advanced industrial nation, especially during periods of depression. At such times the demand for public services does not decrease. We need more, not less, police and fire protection, more educational effort to conserve and develop the assets of the community when more of its members are idle . . ."

WILLIAM JOHN COOPER, U. S. Commissioner of Education:

"The important phases of the curriculum today are literature, music and art. They are the fundamentals—not fads and frills. The fads and frills are square root, cube root, metric system, apothecary's weight and other mathematical formulas which nobody uses."

R. V. JORDAN, Superintendent of Schools, Centralia, Illinois:

IF we were to ask the man in the street what the needs of the school are, he would probably say, the three R's. I speak, not as a professional musician but only as an amateur—as one whose special field of research is arithmetic. But I declare to you that *music is just as valuable in everyday life as arithmetic*. Of course, everybody must be able to do a little figuring—to be literate in the subject of arithmetic. But I know from personal investigation and from the studies of Wilson, Wise, and others, that the requirements of the arithmetic of every day life are very limited.

* * *

One of the reasons for our present financial difficulties is the tremendous cost of all kinds of law enforcement and the still larger cost of caring for those condemned of law violations or consigned to the care of our state eleemosynary institutions. If you attend a certain other section of this conference, you will probably hear Rodney Brandon say that our prisons and other welfare institutions are filling up so rapidly that before long there will not be enough of us on the outside to support those on the inside—63c a second is the estimated cost and during the brief time I am speaking, that cost will amount to more than \$2,000.

* * *

In September of the present year the N. E. A. issued a Research Bulletin entitled "Crime Prevention Through Education". In this bulletin such experts as Warden Lawes of Sing Sing point out that better schools will be a crime preventive—they will cost more but the budget will soon be balanced by the lessened cost of caring for a receding prison population. *And who can conceive of better schools if the fine arts are to be left out of the curriculum!*

—From an address "Salvaging the Fine Arts," delivered before the Illinois High School Conference, Urbana, 1932.

WILLARD E. GIVENS, President California Teachers Association:

EVERY school in this state should be an institution for the education of children, youth, and adults with regard to the problems of our day. The narrow curriculum—reading, writing, and arithmetic—which so many well-meaning persons are advocating today, is not enough to meet either the needs of the long hours of leisure created by our machine age or the complexity of the society in which we live.

Educational opportunity denied to our children during this time of depression is taken away from them forever. New roads as well as other improvements may be postponed without irreparable damage to human beings, but the education of a child cannot be postponed without constituting an injustice to the individual child by robbing him of his rightful American heritage and menacing the best interests of the state by contributing to the ignorance of tomorrow.

Our public school system is not perfect. It has defects, but it is the only instrument which has thus far been created to serve this most important function of democracy. Let us strengthen, not weaken, our schools during this time of economic calamity.

—An excerpt from "Fundamentals of Public School Education," in SIERRA EDUCATIONAL NEWS.

RICHARD M. TOBIN, President, Hibernia Savings & Loan Society, Hibernia Bank, San Francisco, Calif.:

THE evils of a materialistic and utilitarian philosophy are apparent in our country.

A great and good man, Calvin Coolidge, in a speech delivered at the University of Pennsylvania in 1921, pointed out this danger. He made a plea for the study of classic literature as the chief source of idealistic culture. "In our efforts," he said, "to minister to man's material welfare, let us not forget to minister to his spiritual welfare. Literature, the arts and patriotism are the higher things of life."

The words of this great American apply with particular force to the cultivation of music. Of all the arts that is the most exalted and the most idealized because it is the most spiritual.

Thanks to the development of modern science, the influence of good music now extends everywhere. From having been the least musical of people, we are now in the first rank of those who love and understand the divine art. The names of Beethoven and Mozart, of Schubert and Schumann are on the lips of our children. Who can measure the benefits that the growing generation are to reap from the ministration of the Heavenly Maid?

"The inspirations of music come," says Cardinal Newman, "from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home; they are the voices of angels, or the Magnificat of Saints, or the living laws of Divine Governance; or the Divine Attributes; something are they besides themselves, which we cannot compass, which we cannot utter—though mortal man, and he perhaps not otherwise distinguished above his fellows, has the gift of eliciting them."

No one can make a better contribution to the real welfare of his countrymen than in assisting in the culture of a love and knowledge of music.

LEE H. DRIVER, State Director of Rural Education in Pennsylvania:

"... We hear a great deal today about the so-called practical things of life—arithmetic, reading, manual training, domestic science—which are said to be practical. What are the practical things of life? Are they not those things that go to make our lives richer and happier and make us more efficient citizens? And what can you teach a child that will make him happier in his life than an appreciation of music and how to render it. The singing of the school becomes the singing of the individual and the singing of the community. Your high school chorus becomes the choir of your church; your glee club becomes the community musical organization. A singing community is always better than one that does not sing, for it influences the social, moral and spiritual phases of every individual."

Reprints of "What are the Practical Values of Music Education" may be obtained from the Music Supervisors National Conference, 64 E. Jackson Blvd., Chicago, Ill. (10c; quantity prices on request.)

MRS. ELDRAN ROGERS, President, Tennessee Congress of Parents and Teachers; Chairman, Department of Education, Tennessee Federation of Women's Clubs:

MUSIC means so much in the life of all people that it is a necessity in our schools. An appreciation of the good music of the world is within the grasp of every child, and surely our future citizens are entitled to some of the cultural and soul satisfying things of life. Music is economically valuable in our educational system, from the standpoint of the individual and from the standpoint of social welfare and safety. In such times as these, especially, school boards may well spend money for the teaching of music. It is my hope that the time will never come when our schools are unable to provide music education for our children.

VIERLING KERSEY, Secretary, California State Board of Education; Superintendent of Public Instruction.

"... Progressive modern education demands that music shall constitute a part of the education of every child and not be limited to the talented few. Modern life, in which the radio has made vocal and instrumental music available to all, demands understanding and appreciation, unless our people are to be those who 'have ears and hear not.'"

"In these times when the world is economically out of gear, human beings are in need of the refuge and solace which music can provide. It is not in the materialistic, the prosaic, and the utilitarian that the human heart finds escape from fear and worry, but in the idealistic, the beautiful, and the cultural which music so amply provides. Music, to the person who appreciates it, is its own exceeding great reward. It multiplies and refines enjoyment. It soothes the spirit harassed by cares. It brings harmony with the good and the beautiful."

PERTH AMBOY (N. J.) NEWS:

"... Today, owing to changes in what constitutes living conditions, the viewpoints of educational standards are now far different from those of fifty or even twenty-five years ago. This is strikingly illustrated in the fact that of the 22,000,000 public school pupils of the present time approximately 2,000,000 are members of school orchestras or bands and the other 20,000,000 have singing exercises almost every school day. It is worthy of note and a reason for congratulation that the great majority of parents do not consider the teaching of music in the schools of the nation as a waste of time. They are right in classing it as an attainment that will make life pleasanter and more attractive for their children."

B. O. SKINNER, Ohio State Director of Education:

"In these times of depression there is a tendency with boards of education who have not studied educational problems to root out the thing which has come in last, and I want to make as powerful an argument before boards of education and before citizens of the state of Ohio as I can for the retention of these things that are really worth while. A study should be made to ascertain those things which can be omitted without danger to our program. Music is not one of these."

Music Supervisors Journal

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Page 63

Music in a Changing World

(Continued from Page 17)

ing of music." Which being translated means that music is being vulgarized, that noble music is being made common, and its deterioration is thereby promoted. Is this true? Is music really debased by becoming an accompaniment to everyday existence; is it losing its divinity because an immense amount of it resounds in "unhallowed places"? This plaint sounds suspiciously like snobbish exclusiveness. It is the cry of the Brahmin caste brought up in the old idea that music is essentially an aristocratic art that must be screened and protected from the unthinking multitude, lest it become democratized and sink into inevitable mediocrity. Has opening wide the doors of our art galleries vulgarized painting and statuary? Has the circulation of millions of inexpensive prints from the world's masterpieces degraded the art of Rembrandt, Rubens, and Raphael?

Art for Life's Sake

Listen to the sage of Concord whose high place in America is not yet fully recognized. Emerson says:

"Art has not yet come to its maturity if it does not make the poor and uncultivated feel that it addresses them with a voice of lofty cheer. There is a higher work for Art than the arts."

Surely we have had enough of "Art for art's sake," and now suffering and hardship are bringing close home to us the need of "Art for Life's sake." For joyous art consecrated to this end a hungry world waits.

In his recent book, *This Country of Yours*, Morris Markey, who had travelled 16,000 miles in his Ford to talk with plain people about their views on present-day conditions, reports that even in the remotest corners of the country he found, in spite of disillusionment, restlessness, and scepticism, an intense eagerness to embrace the amenities of art, not as a way of escape, not as a culture craze, but a deep vital urge—a genuine movement toward the enrichment of existence, the finding of a satisfying approach to life.

This deep need compels us to ask in all seriousness whether the art of music has not in recent years lost touch with life. To this question the conservative and those who voice the reaction from extreme modernism would at once say "yes"; but the modernist himself has another answer. He would say that music is more than ever seeking to come to terms with life and in so doing is finding the incentive for new expression and new forms. It is just because of this that everyday things have penetrated into creative music—the locomotive and motor-car, the foundry and steel-mill, the skyscraper and subway, New Year's night on Broadway, and traffic by day, not to overlook the very hell of war itself, turning shell-shock into tone-shock.

Obviously the art of music has been losing the serenity and repose, the loveliness and appeal we associate with the word "beauty," but it has gained in scope and inclusiveness; so inclusive indeed that it has embraced purposed ugliness in its passing worship of sheer power and dynamic. This revolt from the trite and sentimental and formal has run its iconoclastic course and landed in the primitive, savage, and grotesque where it

deliberately shuns the romantic, calling it "pernicious emotion." Since melody and emotion are inseparable, melody is cast out as "pernicious." Much of this is an expression of post-war cynicism and disillusionment. The war involved terrible lapses into primitive barbarism. Must music therefore record these lapses in thundering crashes? Has music ceased to be a revelation of beauty, a communicator of the reality that is beyond words? If we are honest with ourselves we must frankly admit that many modernistic compositions are nothing more than an egotistical display of technical virtuosity and the curse of cleverness; a resounding brassiness, a metallic explosiveness that stuns and shocks but never charms, uplifts, or soars; a combination of percussiveness with melodic sterility, the work of ego-worshippers without a message. These strident-voiced makers of "cross-tone puzzles," as W. J. Henderson wittily calls them, have lost touch with life, are out of step with humanity, have forgotten the fundamental simplicity and human-ness that characterize all great art. From this fierce and flinty state of mind the inevitable reaction has already begun, for rooted deep in human

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nature, romanticism is irrepressible, and the too-long stifled voice of lyric and choral song has begun to rise in spite of current cynicism in this noise-filled world.

What music needs today is humanization by widening its appeal, departing from its aristocratic exclusiveness, and coming closer to men's bosoms. The disheartened Adolf Weissmann, forgetting to be cynical, writes in a flash of true insight: "*Music is divine because in its essence it is so human.*" When our composers are less attentive to external noises, less involved in clashing theories, and less troubled about their own reputations, they will be more obedient to the heavenly vision, and therefore too busy in writing down that which wells up from hidden depths within, to heed the lesser things. Scores upon scores of ambitious but never-performed or perhaps once-played symphonic works lie forgotten on dusty shelves because they had their genesis not in life but in vanity. These self-conscious works were written to catch the ear of fellow-musicians, to attain recognition in the professional world, to gain a few lines in musical dictionaries, or to outdo Stravinsky; but they utterly lack that sense of inter-related humanity and human needs that makes the whole world kin. They sing no song, these wingless works of restless egotism.

The Broadening of Music

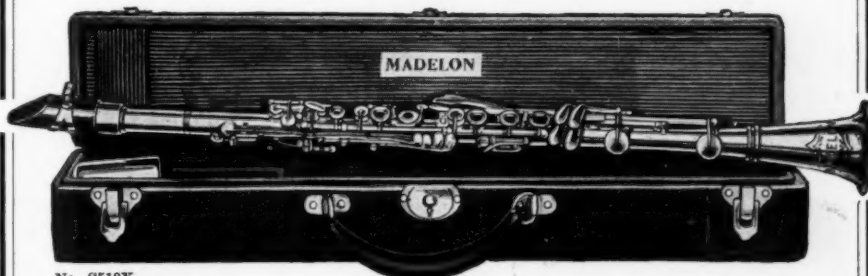
In this changing world music is changing—but into what? Look back at the stream that has borne us on since the days of Bach: *Classicism*—the cult of the beautiful in symmetry of form; *Romanticism*—the cult of self-revelation with a breaking away from formalism; *Nationalism*—the chauvinistic cult of an assertive parochialism expressed in local dialects; *Eclecticism*—the cult of the abstract and universal; *Impressionism*—with its softened and blurred outlines, its pastel colorings, its shimmering vagueness; followed by the restless and iconoclastic *Innovators*—ego-centric and assertive in the cult of *Realism*. This group of noisy outlaws and experimentalists seem to have exhausted every possible device. With atonality, polytonality, linear counterpoint, anti-expressionism, non-emotionalism, new objectivity, jazz and sheer percussiveness, they have done their best—or worst—and the inevitable reaction has already set in; the pendulum is swinging back toward *Naturalism*, a humanizing of music with a sweeping force that will touch the common heart of this needy and hungry world.

This broadening and humanizing of music, this bringing its solace closer to the common heart naturally brings to mind our opera season and our symphony orchestras. Are they bringing music closer to the common heart?

Now, opera is by far the most expensive form of musical expression and group-entertainment man has thus far devised. In 1931 for our two major operatic institutions and the few lesser seasons, we paid, not less, but more, than four and a half million dollars in order to reach one twentieth of one per cent of our population. At the same time we spent for our twelve chief symphony orchestras over six million dollars to audiences that aggregated about one tenth of one per cent of our people. These figures would indicate that the orchestral expenditure was twice as good

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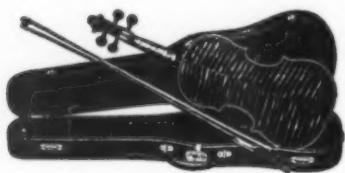
an investment as that for opera, but when the small fraction of people reached is considered, and the additional fact that the sum spent in choral activities was pitifully less, we must admit that music in its larger forms has not as yet been democratized in America. Remember again that these figures relate to conditions that are fast changing. If exotic opera is ever to take root in America it will be more intimately and less expensively given in smaller auditoriums, by more or less local companies in plain English. Here again our bright hope is in the rising generation which is getting its gentle initiation through the host of school operettas that are gradually improving in the quality of their music and in dramatic interest.

As to symphonic performance, the truly extraordinary development of school orchestras and bands throughout the land is going to make possible not only good instrumental ensembles but a worth-while symphony orchestra in every sizable town in the country.

Another significant change in our changing musical world is a belated recognition of the fact that the human voice, as man's native and most direct channel of musical expression, has been neglected through the predominance of instrumental music. There are abundant signs that the lost balance is to be restored, and that we are on the eve of the greatest choral development America has ever known. But not until we do as much for perfected choral groups as we

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have done for our orchestras will the balance be achieved. Every small town can have its selected choir of a *cappella* singers, and its larger group of choral singers, with trained voices that exalt quality and loveliness of tone, and make class voice-study an integral part of every rehearsal.

Still another evident change has begun and that is the, as yet tentative, introduction of group-teaching of piano, voice, violin, and all the instruments; a movement frequently resisted by short-sighted music-teachers. Just as the era of the private tutor in our general educational system long ago gave way to class instruction, so the private music teacher now dealing laboriously with single units is being compelled to think in larger terms by means of group-teaching. Economic conditions are fostering this change, but however it comes, it means progress and nothing but progress, and neither regrets for a bygone day, nor professional tradition and exclusiveness can stop it.

Humanized Music

As musicians, let us drop our high-hattedness and come down from our stilts. And let us not be over-serious, for surely it is better to be merry with saxophones than smug and solemnly exclusive with classic ponderousness. It was the pagan worship of brute power at any price and material gain at any price that in 1914 cracked into a thousand pieces the thin veneer of our materialistic barbarism. In our post-war music that pagan worship has found its final reverberation and ultimate expression. Let us acknowledge with sincerity the debt we owe to those who in obedience to an inner urge have shown us what dehumanized, stony-hearted music sounds like, even though it has terrified hyper-sensitive souls. We know now without any guessing what the furthest swing of the pendulum can bring us to: we know too that the return swing will be toward thoroughly *humanized* music, vital, moving, uplifting, and powerful, for which, thanks to the berated machine, the vastest audience the world has ever known is now being prepared.

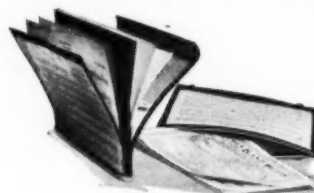
Shame on discouragement and pessimism. Music as an integral part of our common life has only begun to function. Let us admit without apology our crude American passion for speed, for bigness, and for success, but what a superb dynamic is back of all that. And now that we have been sobered by adversity, have slowed down our onrush, have learned something of the futility and high cost of mere bigness, and have somewhat reevaluated what we call "success," the dynamic that drove us on is still here getting ready for a new and less blatant onrush, a round higher on the upward spiral of progress.

From the tiresome prophets of despair we have heard too much. The youthful spirit of creative adventure does not so utter itself, and that is the essential spirit of America, the spirit that has made us a nation. That same spirit by both inner compulsion and the force of circumstance is lifting us out of our narrow parochialism into recognition of our place and function in the world's affairs. For attaining a unified group-consciousness, for welding people and nations together, there is no such emotional cement as music, especially in group performance. BLESSED ARE THE MUSIC-MAKERS FOR THEY SHALL UPLIFT AND UNITE THE EARTH.

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Music Supervisors Journal

School Contributions to Community Life

(Continued from Page 19)

especially if help in the process can be given through the use of stereopticon slides. The *Wach Auf* and the Bach chorale, involving four-part singing, might be omitted if such singing is not readily enough achieved, and some great well-known hymn like the Netherlands Thanksgiving Prayer, or some other song, could be substituted for the chorale and be sung with the orchestra.

At each of the sings there is to be a musical or other feature such as is suggested in the JOURNAL article already referred to, and a preference for these features is to be given to folk groups, in order to add still more to the interest in singing the folk songs on the program, and also to the best school groups. If only we could realize more fully how remarkably adequate in every way real singing, even in unison, of simple folk songs can be, we could accomplish a very great deal through community singing.

The orchestra selections are especially appropriate not only because this is the fiftieth anniversary of the death of Wagner and the one hundredth anniversary of the birth of Brahms, but also because the principal themes of each composition could be sung with pleasure (without words) at the "sings," so that the members of the singing groups could get the utmost enjoyment in hearing them played at the concert.

After some of the folk songs on the program have been sung, among other good songs, at the first one or two of the sings, the possibility of giving the above program is to be announced and all who are interested in preparing to take part in it are to be asked to sit in a certain section of the auditorium, the women together and the men together. It is hoped that not all of the people will wish to take part in the program, for about 600 have attended each of the introductory sings! Those who do not wish to come regularly and prepare for the program will be as welcome as ever and will have frequent opportunity to sing at each meeting. They are likely to enjoy also listening to the special singing in preparation for the program. Where there are too many would-be singers to be seated on the platform they could have the front rows of the auditorium itself, or else such a festive sing could be given by the people of each neighborhood instead of by the combined groups representing the entire city. Tickets to the concert should be free, but a free-will offering might be invited.

We need to give greater attention than ever to ways of making it possible for the ordinary, unskilled person to reach, through expression, the greatest musical heights of which he can be made capable while following his own spontaneous interest in music. General singing of a good sort offers the greatest promise that can be found along this line. If there is no orchestra, the proposed program may be ample motive for forming one, or else a piano may prove adequate.

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ARMCHAIR GOSSIP

By E. S. B.

MARCH WINDS to the contrary, springtime "is icumen in."

Inaugural ceremonies have been completed and the party of Jefferson is now in command of our Ship of State. As good patriots it behooves us to sing right heartily,

"Then who need care a fig

Who's Tory or Whig?

Here's a health to all honest men!"

Apropos of the Inauguration, listening one evening in February to a broadcast of plans by the head of the Inaugural committee, Rear-Admiral Cary T. Grayson, one was struck by the choice of musical offerings announced for that august occasion: An Indian Band, Rosa Ponselle, Lawrence Tibbett, the National Symphony Orchestra playing under the "directions" (quote) of Hans Kindler, and the Philadelphia Harmonica Band!

More need scarcely be said.

Albert Einstein has a plan, according to press reports, to organize a group of twenty-five of the "world's greatest minds", including six from the United States, to sit as a sort of informal committee on peace, liberty and social welfare. It would become, he believes, the most potent moral and idealistic force in the world.

It is hoped that the great scientist does not choose the American contribution to this galaxy of greatest minds by popular vote. Judging by leading favorites, our sextet of representative master minds thus elected might be Amos 'n' Andy, Dorothy Dix, Mickey Mouse, Babe Ruth and Little Orphan Annie. It could be worse at that.

THE MacDowell Colony of Peterboro, New Hampshire, celebrates its twenty-fifth anniversary this year. A quarter-century has witnessed the growth of a magnificent ideal into splendid actuality which functions for the furtherance of creative achievement in the artistic life of our nation.

At this opportune time, the directors of the Edward MacDowell Association welcome such birthday gifts as the friends of art may feel moved to offer. No finer tribute could be paid to the memory of Edward MacDowell, and to that staunch, indomitable spirit, his wife, to whom chief credit for this great accomplishment deservedly goes, than to contribute "to strengthen an institution which represents much of what is precious in American life, and most deserving of perpetuation.

The Musician for January states in gracious terms its opinion as to "Where MacDowell Stands in American Music."

In closing the editor says: "Now to write something really American!" is the obvious motive that guides the creative hand [of American composers today] and the result is usu-

ally nothing more than artificial—a synthetic gesture that is neither American nor interesting. With MacDowell it was different. He had no ambition to apply geographical patterns to his imagination, or to project himself as the tonal saviour of a nation. Rather he dreamed of beauty—of something that was to be found in the woods, in the plains, over the seas, or perhaps in the frail petals of a flower. It was music rather than nationalism that he wanted to express and it may be that because of his disdain of the outward aspects of such nationalism we find him most ideally fitted to be our musical spokesman."

IT seems desirable that organists should demonstrate to the music-loving public that there is a golden mean in organ music. It is not necessary to play either finger-and-foot exercises or adaptations of popular trash. Bach would be the first to laugh at the performer who feels he must play preludes, fugues, and the like (and frequently in the driest, un-Bachlike manner) in order to prove that he has reached the "classical" heights.

Nothing can be more gorgeously satisfying to the true organist-musician than the fine works of Bach; that is granted. But this endless and pointless scale-playing and near-Bach that is thrust upon an expectant hearer is unnecessary and intolerable. What a pity that an instrument with such glorious possibilities should be treated in this limited fashion when there is at hand an immense treasure-store of organ literature, ready and waiting!

How often have we all gone away from recitals frustrated and disappointed that the eloquent organ was not permitted to pour out its rich beauty. On such occasions we feel much as we might if, upon going to hear a silver-tongued orator, he should regale us by reading a few pages from the dictionary or telephone directory.

The Gossiper, who has for many years been a manipulator of stops and pedals, avows more sorrow than treason in the thought that the ideal audience for this type of performance should be composed of fellow-organists, who alone of all mankind seem fitted to enjoy such dull stuff.

HOLIDAY

The Money Changers hide behind their close-locked temple doors.

But does the sun know it?

Has the moon heard?

Stars shine much the same and the tides still ebb and flow.

Mothers love their children;

Friend ministers to friend.

'Tis said the violets plan to bloom as usual in the spring.

The Money Changers' doors are barred

... I look upon the hills.

RECENT magazines quote Sergei Rachmaninoff as taking issue with the current opinion that modern music represents a period of evolution. According to report, "To him it represents only retrogression. He does not believe that anything worth while can grow out of it, because it lacks the one great essential—heart. In his own words, as quoted by one journal, 'Music should bring relief. It should rehabilitate minds and souls, and modern music does not do this. If we are to have great music we must return to the fundamentals which made the music of the past great. Music cannot be just color and rhythm; it must reveal the emotions of the heart.'"

Small wonder that the sensibilities of Rachmaninoff shrink from the music bred of these fantastic days. The blatant paganism of much of it might well strike a chill to the stoutest heart.

And yet, do we not see reflected in modern music ourselves—our era? Consciously or not, expression has been given to the disquietude, the excitement, the superficiality, the uproar, speed and tumult of world developments since the turn of the century. But unless all signs fail there will be plenty of "heart" in the music soon to come as fruit of the swiftly-changing conditions of the present, when men's souls are sounding deeps long disregarded in the mad turmoil of a material-drunk world.

Looking at the situation from quite another angle, one finds that delight in expression of the emotions, of the beautiful, the pure, the charming, went definitely out with the *fin de siècle*—temporarily, it is hoped. An old French proverb comes to mind—"Satiety of what is beautiful induces a taste for the singular." Perhaps this orgy of musical hors d'oeuvres will, in its turn, create a fresh appetite for the wholesome fare of genuinely profound and movingly beautiful music.

Mary Garden, touring in vaudeville at this writing, adheres to her principle of giving the people their money's worth. Whatever her reasons for appearing in the four-a-day, it is said that she puts as much sincerity and enthusiasm into her performance as she formerly gave in presenting her most memorable roles.

A veracious Conference member brings in this tale: It appears that Pitts Sanborn, in the course of one of his broadcasts in conjunction with the Philadelphia Symphony Orchestra, referred to the *oboy*. Forthwith (the story goes) Karleton Hackett put the question to Frederick Stock, eliciting a reply to the effect that oboe is pronounced the way most of us pronounce it. The matter was then carried to Webster, where the preferred pronunciation was found to be o'boi—from *hautboy*—thus confirming the Sanborn usage.

Nevertheless, after all is said and done, the majority of us will probably

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continue to believe with Dr. Stock, that the best way to say oboe is o'bo—if we want people to know what we are talking about.

In a new book entitled "American Composers on American Music," the great figures of modern American music write on their art, its aims, technique, and trends. This symposium is edited by Henry Cowell, noted modernist, composer, and editor of *New Music*. Stanford University Press announces March sixteenth as the publishing date.

Doubtless many Conference members have been hearing the series of radio broadcasts directed by the National Education Association. Coming on Sunday evenings from January eight to March twelve over a nationwide network of the National Broadcasting Company, these programs covered a wide range of subjects relative to the educational field, and presented an imposing roster of speakers.

From an editorial headed "Technocracy and Music" in the *Northwest Musical Herald*:

"What is needed," says the editor, "is a shift in emphasis . . . Music must occupy a greater, more prominent place in the curriculum of the public school. Music must be placed on a par with football, cabinet-making and arithmetic. [?!] Then when the hopes of the technocrats become realities music will be universally accepted as an important factor in the daily affairs of life."

An apology is necessary for an error in these columns, last issue. Rimsky-Korsakoff, not Tschaiakowsky, wrote the Caprice on Spanish Themes (of which title the Gossiper was not entirely sure) played by the Boston Symphony Orchestra. The right composer was known full well, but by some slip of the mind, possibly due to post-holiday decrepitude, his compatriot's name was put down instead.

The process of deflation has not relieved us of all the heritage of pre-depression days. We still have the super-extra-over-size usage, begot by the spirit of 1929 to speed up the dynamics of expression and description apace with the biggest, tallest, richest, wickedest, carelessst period of our history. Perhaps our language never will be the same again, because, before our sense of proportion is allowed to get back to par, we shall have become permanently adjusted to the revised scale of values required by this "inflated" English.

These thoughts serve to introduce a story that inspired the thoughts in the first place:

Sam had been in Hollywood, the abode of the superlative, where "magnificent" is a mild adjective, meaning "not bad," and such words as "stupendous" and "colossal" without the aid of strong qualifying terms, have the effect of diminutives:

"Glad to see you back, Sam," said a friend. "How do you find your business?"

"Oh, colossal," said Sam—and hastened to add, "but it's picking up!"

E. S. B.

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Music Supervisors Journal

National School Orchestra Association

THE annual meeting of the National School Orchestra Association will be held at Grand Rapids, Michigan, in connection with the convention of the North Central Music Supervisors Conference, Saturday, April 22 (4 p. m.), in the Grand Rapids Civic Auditorium. The Association will also hold a luncheon meeting in the Pantlind Hotel, Tuesday, April 24. All school orchestra leaders, whether or not present members of the Association, are invited to attend.

In the near future an announcement will be made regarding the date and the place for the 1933 National School Orchestra Contests. Negotiations leading toward the completion of arrangements for holding the contests convenient to Chicago and the Exposition of Progress, are temporarily held in abeyance, because of the general conditions. It is hoped that early improvement will be such as to justify completing the arrangements at an early date, so that the contests may go on as originally planned.

ADAM P. LESINSKY, *President*
National School Orchestra Association

News Notes

John Philip Sousa's famous collection of band music is now installed in the Sousa Memorial Library room at the University of Illinois. This collection consists of more than three thousand band arrangements. Always rather proud that he was an American-trained musician, Sousa has made available a music resource to American musicians of unsurpassed value. In 1930 he became the only honorary director of the University of Illinois Band. He had the greatest admiration for his friend and contemporary band director, A. A. Harding, who has built up the well-known University of Illinois Band organization. Although the Sousa Memorial Library will be kept as a separate entity, it, together with the band collection which the University already owned provides a musical resource for musicians unequalled any place in the United State.

That Contests have served their purpose during the promotional state of development, and music education is now "functioning practically" in the different communities, is the consensus of opinion of the Advisory Council of Music Education in Michigan, according to a bulletin from the office of the State Director of Music. They favor the community festival plan for carrying on during these days of economic strain, except in smaller units where new music groups are being organized. They suggest that schools set up individual exchange programs with each other. A committee was empowered by the Advisory Council to decide upon the eligibility of groups for participation in the Century of Progress Exposition programs.

In-and-About Chicago Music Supervisors Club meetings have been well attended and full of interest. Recent musical programs have included Chicago High School String Quartet (first-chair players from All-Chicago High School Orchestra); Brass Trio from Hobart (Ind.) High School (state and national contest winners), and a trio composed of the nine-, eleven-, and thirteen-year-old daughters of Mr. and Mrs. Noble Cain. The next meeting will be held at the Woman's University Club, March 18. Supervisors are asked to invite their superintendents to attend. Edna Dean Baker, President, National College of Education, Evanston, will be the speaker.

March, Nineteen Thirty-three

An Unusual Novelty for Women's Music Clubs "Following Foster's Footsteps"

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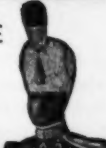
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Texas State Teachers Association, in resolutions adopted in convention at Fort Worth recently, petitions the State Department of Education for a State Supervisor of Music. The request is made because "... we believe that emotional education is of equal importance to intellectual education in character development, and regard music as a most suitable subject for the full development of the child, we, the members of the Texas State Teachers Association, urge the State Department of Education to request the legislature to appropriate funds for the employment of a State Supervisor of Music to function in both the elementary and high schools of the state."

Van Veatchon Rogers died in Providence, Rhode Island, March 3. Mr. Rogers, noted harpist, was a member of the Eastern Music Camp faculty during the 1931 season.

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Protecting the Music Supervisors' Interests

THE period of retrenchment is forcing public leaders and educators to evaluate every subject in the school curriculum in the light of its contribution to the development of our boys and girls. Obviously, when less money is available for maintenance of educational facilities, some courses must be curtailed to accommodate pared-down school budgets. It is only natural that teachers of the so-called "traditional" subjects will bend every effort to maintain themselves and to encourage the elimination of the other fellow's subjects, particularly when the other subjects are ones which have but rather recently gained recognition and a place in the curriculum.

Every music supervisor is well acquainted with the better claim that music has over some of the traditional subjects that have long been in the curriculum, so therefore we shall not take space here to enlarge upon the fact that every branch of school music activities means so much to the life of the school, the development of the individual, the community's welfare and also to the future of students as they leave the schools and find themselves in a world in which there is an enormous amount of good music and increasingly so.

The handwriting is on the wall that modern civilization will more and more provide leisure time and under such conditions music stands forth in its true light as the finest resource in which all people can participate, whether through actual performance or through intelligent listening. It is therefore right that our public educational system should provide for the study of the great art of music, for in after life it will be practically employed in the leisure of more of our pupils than scores of other studies taken up in the classroom.

No matter how righteous is one's cause, it costs money, time, thought and effort to present it before the bar of justice, whether that bar of justice be a court of our great judicial system or the greatest judge of all—public opinion. Conditions in educational systems today call for more than a single-handed championing of those things which should remain uncurtailed in the school program. Fortunately for music, there are forces assisting the individual music supervisor.

Music supervisors, in doing their great work in the educational systems throughout the country, require materials. Those materials require commercial institutions that will invest capital in their production. Thus exists a close link in the professional and commercial activities in this field. How logical it is, therefore, that these commercial interests as represented in the Music Education Exhibitors Association should, through the purchase of exhibit space at the various Conferences, provide

funds to aid the Sectional and National Conferences to strengthen the position of each and every supervisor in maintaining and carrying forward the large program of music education in this country.

In addition to this direct coöperation with the Music Supervisors Conferences, the members of the Music Education Exhibitors Association, collectively and individually, have used the gigantic publicity engines they have built up to carry to the public, to educators and public officials, through magazines, newspapers, mailings, speakers and representatives, many impressive music facts and ideals. These things could not be were it not for the patronage of the active and progressive individual music supervisors. It is such

supervisors who take an active interest in their Conferences and who for materials turn first to the members of the Exhibitors Association who, by their purchase of exhibit space at various Conferences, will give material demonstration of their coöperative endeavors.

The purpose of discussing here the protection of music supervisors' interests is to furnish our good friends who will read this with the thoughts that might be passed on to other supervisors who should be stirred into active interest in the Conferences, and to a patronizing of those firms who are leaving little undone in their efforts to keep music in all its phases a highly esteemed subject in our educational systems. In these columns will be found a list of the exhibitors at the various Sectional Conferences this year.

Exhibitors at the 1933 Conferences

(The Conferences at which each exhibitor will have displays are indicated by initials in parenthesis.)

American Book Company, Publishers, New York. (E.) School and college textbooks.

Birchard & Company, C. C., Publishers, Boston. (E.) School music and training courses; material for all phases of vocal and instrumental work, from rhythm orchestra to symphony and a cappella choir.

Boston Music Company, The, Publishers, New York City and Boston. (E., So., N.C., S.W.) Educational music and supplies for private and public school use—vocal and instrumental—all types and grades.

Denison & Co., T. S., Publishers, Chicago. (N.C.) Dramatic and entertainment publications—plays, minstrels, musical readings, songs, etc.

Ditson Company, Inc., Oliver, Publishers, Boston. (E., N.C.) Educational music, octavo, choral, secular, ensemble, orchestra, band; teaching methods, textbooks and musical literature.

Educational Music Bureau, Inc., School Music Supply House, Chicago. (C.W., E., N.C., N.W., So., S.W.) School music materials, supplies, instruments and equipment; glee club music, literature, texts, methods, folk dances, operettas, cantatas; rhythm band, harmonica. Band and orchestra music, books and collections, methods, ensembles, instruments of various makes, music merchandise.

Fischer, Inc., Carl, Publishers, New York City. (C.W., E., N.C., N.W., So., S.W.) Carl Fischer educational music and Oxford University Press music publications. Books on all subjects pertaining to music; orchestra methods; ensemble works for wind groups; band material; choral works, large and small; orchestra scores, class violin and cornet methods, easy teaching material for all instruments.

Fischer & Bro., J., Publishers, New York City. (E.) Choral works, operettas and orchestral music.

FitzSimons Co., H. T., Publishers, Chicago. (E., N.C., S.W.) Operettas, cantatas, choral music for schools, churches and glee clubs. Orchestra and band music. Theoretical textbooks.

Fox Publishing Co., Sam, Publishers, Cleveland. (C.W., E., N.C.) Band and orchestra music, and special ensemble material for strings, brass, and woodwinds, chorus music.

Friedrich Music House, The, Grand Rapids, Michigan. (N.C.) School music supplies of all kinds.

Gamble Hinged Music Co., Publishers and Supply House, Chicago. (C.W., E., N.C., N.W., So., S.W.) School music of all publishers; books; octavo, band and orchestra music, and supplies.

Ginn and Co., Publishers, New York. (C.W., E., N.C., N.W., So., S.W.) Complete line of educational music; textbooks for elementary junior and senior high schools.

Hinds, Hayden & Eldredge, Publishers, New York City. (E.) Basal and supplementary school song books; kindergarten song books; junior and senior high school collections; vocal and instrumental collections.

Hoffman Co., The Raymond A., Publishers, Chicago. (N.C.) Vocal and instrumental school music publications. A Cappella Series, Rhythm Band Series, operettas, Stuber's Method for Orchestra and Band, etc.

Homeyer & Company, Charles W., Publishers and Dealers, Boston. (E.) Vocal and instrumental music.

Jenkins Sons Music Co., J. W., Publishers, Kansas City, Missouri. (S.W.) Orchestra and band books for beginners and advanced players.

Southwestern and Southern Meetings Postponed

Just as the JOURNAL goes to press, word is received that the Boards of the Southwestern and Southern Conferences have voted to postpone the meetings of these two Conferences scheduled for Springfield, March 28-31 and for Atlanta, March 22-25.

These announcements came too late to make any change in the exhibit listings on these pages. These announcements affect only the Southwestern and Southern Conferences (see note on page 72).

Juilliard Summer School, New York City. (E.) Summer Session will feature all important courses in school music under the direction of eminent music educators.

Lyon & Healy, Inc., School Music Supplies of all kinds, Chicago. (N.C.) Music books and materials of all publishers; musical instruments. "Every publication that can be used in the teaching of music in the schools."

Music Service (Educational Dept. New York Band Instrument Co.), New York City. (E.) Musical instruments and accessories; school music—instrumental and vocal—all publishers.

Myers & Carrington, Publishers, Redwood City, California. (C.W.) Operettas for Junior and Senior High Schools. Latest high school operettas.

Presser Company, Theodore, Publishers, Philadelphia. (C.W., E., N.C., N.W., So., S.W.) Textbooks; music publications (instrumental and vocal) of all grades and types for school use; musical pictures; musical jewelry, supplies, etc.

Ricordi & Company, Inc., G., Publishers, New York City. (E., N.C., So.) Instrumental and vocal music; band arrangements; miniature orchestral scores; classic editions; choral works, cantatas, part songs, choral music with orchestral and string accompaniment.

Rubank, Inc., Publishers, Chicago. (N.C.) Orchestra and band folios, ensembles and instrumental combinations of all kinds.

Schirmer Music Co., E. C., Publishers, Boston. (E.) Music and books for private and public schools.

Schirmer, Inc., G., Publishers, New York City. (C.W., E., N.C., So., S.W.) Publications covering all types of musical activities for public schools, elementary grades through universities (textbooks and supplementary teaching material included). Catholic institutions, private schools, private teachers and communities and concert organizations.

Schmidt & Co., Arthur P., Publishers, Boston. (E.) Music for schools—educational, teaching and recital music—vocal and instrumental, including piano, violin, organ, orchestra, choir, chorus and glee club.

Silver, Burdett & Company, Publishers, Newark, N. J. (C.W., E., N.W., So.) Basal textbooks, professional books, orchestral and supplementary material.

Southern California Music Co., Publishers and Dealers, Los Angeles, California. (C.W.) Music materials and instruments—supplying all the needs of the school music department.

Vega Co., The, Manufacturers and Dealers, Boston. (E.) Orchestra and band instruments.

Waters & Ross, Dealers, San Francisco. (C.W.) Dealers in musical instruments and all kinds of merchandise.

Witmark & Sons, M., Publishers, New York City. (E., N.C.) Vocal, choral and instrumental publications; text and reference works.

York Band Instrument Co., Manufacturers, Grand Rapids, Michigan. (C.P. Crawford Southwestern representatives.) (E., S.W. N.C.) Complete lines of high grade and popular price band and orchestra instruments, cases and accessories.

Tech High School, Atlanta, Ga., is using recording equipment to record the progress attained in their orchestral and glee club work, according to word received from H. A. Taylor, Musical Director. "... We played and sang the same selections that we had recorded on our first attempt. The second recordings showed a marked improvement. The third, fourth, fifth and sixth weekly recordings showed even greater improvement. We were so pleased with results attained thus far, that we made arrangements with a firm to make records for us at intervals during the remainder of the school year. ... In the event that a commercial recording firm is not available, a home recording instrument might be used for the purpose."

Radio Lessons in vocal music are being broadcast by Ada Bicking, Michigan State Director of Music, over station WJR through the facilities of the Michigan University of the Air. The lessons started on February 20 and continue for six weeks. An individual song book will be sent upon request free of charge to all students and teachers. Address Miss Bicking at the State Department of Public Instruction, Lansing, Mich.

March, Nineteen Thirty-three

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